

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO

THE COMPLETE HISTORY



THE **SEVENTH**
DOCTOR



STORIES 150-152

**SILVER NEMESIS,
THE GREATEST SHOW IN THE GALAXY
AND BATTLEFIELD**





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THE COMPLETE HISTORY

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BATTLEFIELD

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Welcome

There's a celebration in the air for this issue of *Doctor Who – The Complete History* as we go behind the scenes on *Silver Nemesis*, [see page 6] the story that marked *Doctor Who*'s 25th anniversary.

Unlike *The Three Doctors* [1972/3 – see Volume 19] and *The Five Doctors* [1983 – see Volume 37], which celebrated the 10th and 20th anniversaries, *Silver Nemesis* avoids bringing past incarnations of the Doctor back for the party. At the time I remember being disappointed, sad that I wasn't getting to see Sylvester McCoy's wonderful Seventh Doctor trading banter and barbs with the Sixth Doctor, or discussing the finer points of jelly babies with the Fourth. Seeing Doctors together is always such a thrill, and it felt like there were some people missing from the celebrations.

In the years since *Silver Nemesis* was broadcast, I've come to appreciate the story for what it chooses to do instead. Not only is it a fast, furious and fun adventure with plenty of action and the return of the Cybermen – a true silver

nemesis – but it asks us to think about the Doctor, and really question his origins. *Silver Nemesis* looks back over the previous quarter of a century, while encouraging us to look ahead to the next 25 years. And what a 25 (and a few more) years it's been!

The others stories in this volume – *The Greatest Show in the Galaxy* [see page 48] and *Battlefield* [see page 100] – celebrate *Doctor Who* in different ways. They are a mark of how the series instills a great sense of loyalty in those who work on it, encouraging cast and crew to go above and beyond the call of duty in service to a Time Lord.

The Greatest Show in the Galaxy is a perfect example of how the behind-the-scenes story of *Doctor Who* is often as fascinating as the Doctor's on-screen adventures, something we celebrate in every volume of *Doctor Who – The Complete History*. Turn to page 48 to find out how cast and crew battled to save a story from cancellation.

Battlefield saw the return of Nicholas Courtney as Brigadier Lethbridge-Stewart, one of *Doctor Who*'s most enduring and loved characters. Courtney adored *Doctor Who*, sometimes prioritising it over other jobs in order to make one more appearance with that wonderful chap, the Doctor.

Nicholas Courtney's commitment and devotion to *Doctor Who* over the years highlights just how this one television drama gets under the skin of those who work on it, how they can grow to love it just as much as the fans who watch it. Along with 25th birthdays, that is something well worth celebrating.

Mark Wright – Editor

Below:

Friends reunited: the Brig returned in *Battlefield*.





'DOCTOR WHO ENCOURAGES CAST
AND CREW TO GO ABOVE AND BEYOND
THE CALL OF DUTY.'



SILVER NEMESIS

▶ STORY 150

An ancient Time Lord weapon crashes to Earth, drawing the Doctor and Ace into a battle with Cybermen, neo-Nazis and the sinister Lady Peinforte. Can the Doctor keep his darkest of secrets: Doctor who?



Introduction

Plundering the series' past – evoking a nostalgic feeling of former triumphs – is always a big part of *Doctor Who*'s anniversary celebrations. *The Three Doctors* [1972-73 – see Volume 19], as the title suggests, brought back the first two Doctors to join the third to mark the show's 10th birthday. *The Five Doctors* [1983 – see Volume 37] also resurrected the Doctor's past incarnations and added returning companions and old enemies into the mix to commemorate the 20th. But what direction would the production team take when the series clocked up its first quarter-century?

It wasn't really the right time for another reunion of old Doctors – the last occasion, *The Two Doctors* [1985 – see Volume 41] had aired only three years earlier. The 1988

series opener *Remembrance of the Daleks* [see Volume 44] started the party early, setting events back in 1963 – the year the series kicked off – and including action in the junkyard on Totter's Lane, the setting of *Doctor Who*'s very first scene. *Silver Nemesis*, the official anniversary story broadcast exactly 25 years after the series' first episode, followed later that year and had to find another way to reassert what is great about the series after all those years.

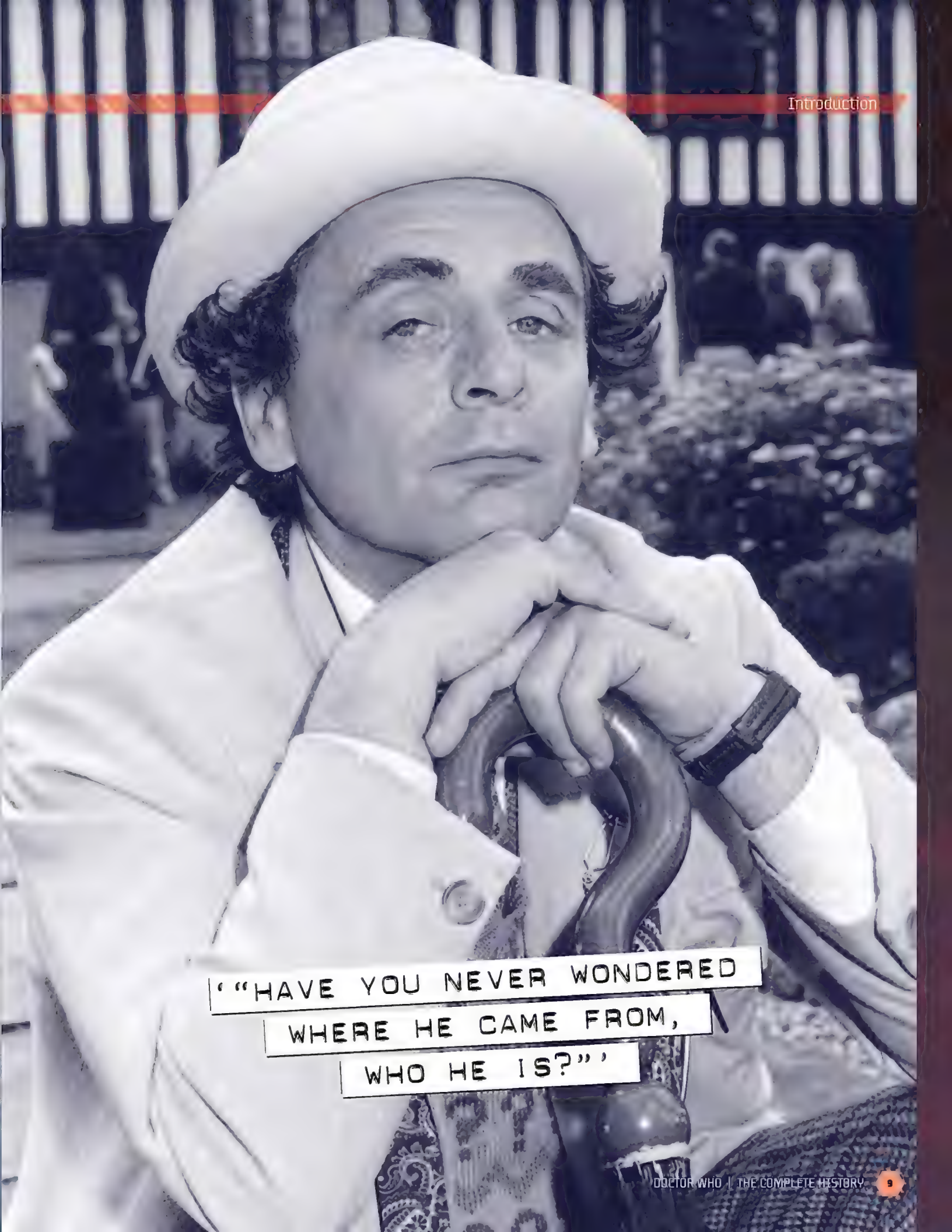
Because it was the show's silver anniversary, the Cybermen (looking more chrome than ever before!) were drafted in, but writer Kevin Clarke had some other interesting ideas that he felt suited the celebratory theme. He decided to re-establish the mystery about the Doctor's origins. There had already been intriguing hints about the Doctor's past in *Remembrance of the Daleks* when he vaguely implied he'd been involved with a prototype of the Hand of Omega – a device of awesome power that dated back to the earliest days of Time Lord history. *Silver Nemesis* followed up on this, suggesting that the Doctor had some dark secret. It reminded us that we don't even know his name. "Doctor Who?" says his rival, Lady Peinforte, "Have you never wondered where he came from, who he is?"

In 2011, this mystery was resurrected as "the question that must never be answered" in *The Wedding of River Song* [see Volume 70]. Although we never found out what it was, the Doctor's name was eventually revealed to be the key to opening his tomb in *The Name of the Doctor* [2013 – see Volume 74] as the series geared up for another anniversary celebration. ■

Right:

Does Lady Peinforte have the dirt on the Doctor?





“HAVE YOU NEVER WONDERED
WHERE HE CAME FROM,
WHO HE IS?”

PART ONE

Somewhere in South America, a German called De Flores gathers his troops and raises a toast to the Fourth Reich. He takes a silver bow and leaves for his private aircraft.

Out in space, a meteor containing a statue approaches the Earth. [1]

In Windsor, 1638, Lady Peinforte and her servant Richard visit an elderly mathematician. He calculates that the comet Nemesis will strike the Earth on the 23 of November, 1988.

On that date, the Doctor and Ace are enjoying some jazz. The Doctor's alarm goes off but he can't remember what it signifies. They are shot at by two men wearing futuristic headsets, but evade them by jumping in a river. The Doctor uses Ace's tape deck to check his alarm; the Earth faces imminent destruction.

Peinforte and Richard drink a potion which transports them to 1988. [2]

The Doctor and Ace search the vault of Windsor castle for a silver bow – which has mysteriously disappeared.

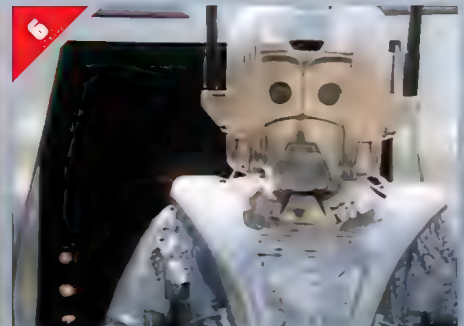
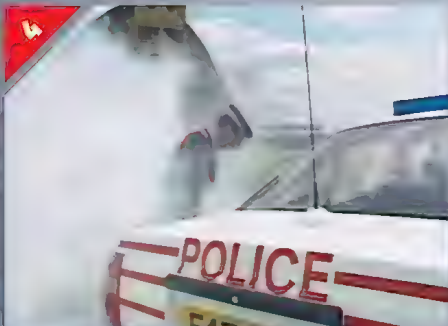
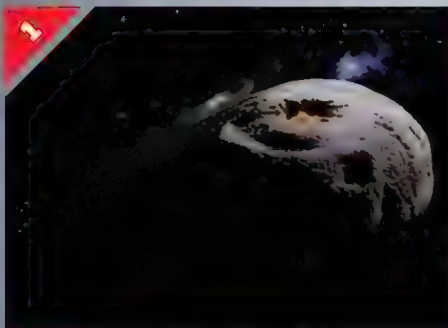
The meteor crashes near a derelict warehouse [3] and a police car halts a short distance away.

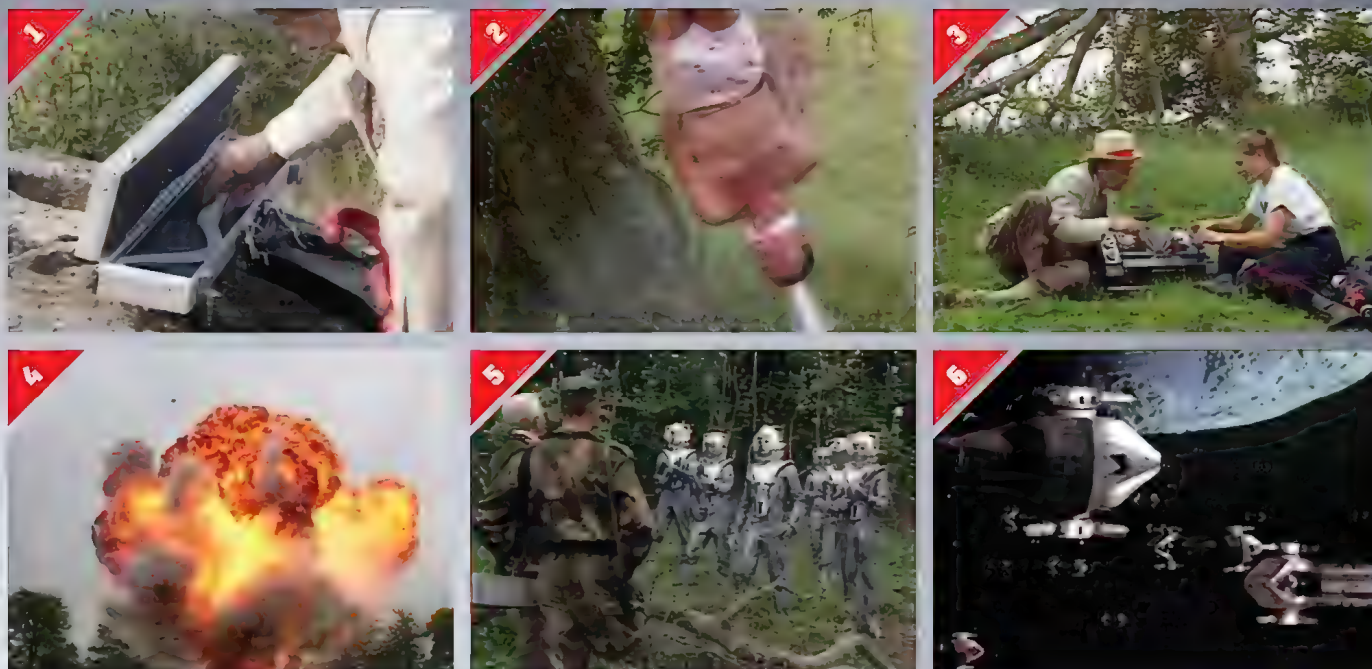
The Doctor and Ace travel back to 1638, landing in Lady Peinforte's house. The Doctor explains that Peinforte made the statue out of a living metal called validium with one purpose – destruction.

Peinforte and Richard watch as the policemen examine the meteor. Nozzles emerge from the ground and kill the policemen with poison gas. [4]

The Doctor lands the TARDIS in Windsor Castle in 1988. He and Ace hide from a regal lady walking her corgis. [5]

De Flores' troopers secure the meteor. The TARDIS lands nearby. The Doctor tells De Flores that for the statue to activate, it must have the bow and the arrow. De Flores is about to have Ace shot when a spaceship lands and Cybermen emerge! [6]





PART TWO

De Flores' troopers start shooting at the metal giants. The Doctor grabs the silver bow from its case [1] and escapes with Ace in the TARDIS. De Flores orders his men to retreat. Peinforte and Richard explore Windsor while the Cybermen cut the statue free from the meteor.

The TARDIS lands in a park. The Doctor uses the bow to lead them to the statue, which the Cybermen have placed in the crypt of a tower.

Peinforte and Richard are confronted by two thugs – and leave them dangling from a tree in their underwear. [2]

Ace's tape deck picks up the Cybermen's signals. The Doctor plays a jazz cassette to jam them. [3]

Peinforte and Richard enter the tower but there is no sign of the statue. The Cybermen attack but Richard deters them with a gold-tipped arrow.

The Doctor and Ace find the Cybermen spaceship being guarded by the two men with futuristic headsets. The Doctor lures the guards away so Ace can throw her rucksack containing Nitro-9 inside. The spaceship is destroyed in a massive explosion. [4] Suspecting betrayal, the Cybermen destroy the men left on guard.

De Flores greets the Cybermen and proposes an alliance. He offers to remove Peinforte for them. [5]

The Doctor tells Ace that every 25 years the comet's orbit brought it closer to Earth, causing both World Wars and President Kennedy's assassination.

Peinforte finds the Nemesis statue in her tomb – as De Flores enters with Karl. Richard tells them that they can have the statue and the arrow and he flees with Peinforte through a secret passage. De Flores is pleased – he now has the statue, the arrow and the bow. But then he realises the bow case is empty.

The Doctor discovers there is an entire Cyber Fleet in orbit. [6]

PART THREE

In the crypt, the Cybermen have fitted De Flores and Karl with futuristic headsets. The Doctor and Ace enter and the Doctor places the bow in the hands of the statue to reactivate it, then snatches it back and runs out. The statue blazes into life. [1]

The Doctor and Ace return to Peinforte's house to collect some gold coins, then land the TARDIS in the derelict warehouse by the meteor.

Peinforte and Richard thumb a lift from an American, Mrs Remington.

The statue returns to the meteor. It tells Ace that "Lady Peinforte called me Nemesis, so I am retribution". The Cybermen attack and Ace repels them with gold coins fired from a catapult.

It turns out that Peinforte poisoned one of Mrs Remington's ancestors. [2]

Ace is cornered by three Cybermen on a gantry with only one coin left; [3] she

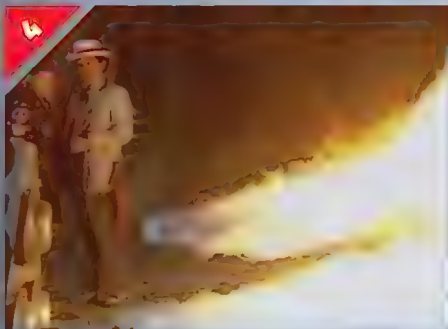
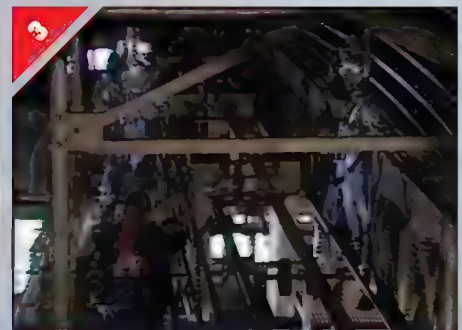
fires at one of the Cybermen then ducks so the other two shoot each other.

The Doctor instructs Nemesis to destroy the Cyber Fleet. Two Cybermen advance on the Doctor as Ace returns. The Doctor places the bow on the ground by the meteor's rockets then pulls Ace out of the way as the rockets fire, destroying the Cybermen. [4]

De Flores and Karl arrive and take the bow – only to be shot by the Cyber Leader. Peinforte and Richard walk in, Peinforte threatening to reveal the Doctor's secrets. The Doctor calls her bluff and gives the bow to the Cyber Leader. It orders the Doctor to prepare the Nemesis for launch.

Peinforte screams as she is absorbed into the statue. It takes off and wipes out the Cyber Fleet. [5] The Cyber Leader is about to shoot the Doctor when Richard stabs it with a gold-tipped arrow.

The Doctor and Ace return Richard to 1638. Ace asks the Doctor who he is, but he doesn't reply. [6]



Pre-production

By 1987, former guitarist and drama teacher Kevin Clarke had written two stage plays, scripts for three unmade BBC series, and contributed to the new ITV wartime drama *Wish Me Luck*, soon to enter production for broadcast in early 1988. Clarke had attended the first BBC TV Writers' Course and had been attempting to write for *Casualty*. BBC producer Caroline Oulton told him that *Doctor Who* was looking for writers and – although Clarke was reluctant – made him contact script editor Andrew Cartmel. Searching for new writers, Cartmel was impressed by Clarke's script *The Score* (for a prospective series) and asked to meet him in March 1987, despite the fact that Clarke had no interest

in science-fiction and had only seen two episodes of *Doctor Who*.

Busy attempting to write for *Rockcliffe's Babies* and *The Bill*, Clarke had no further contact with Cartmel for six months, and found himself out of work. Calling Cartmel in September, he was again invited to discuss story ideas. His initial suggestion was a traditional *Doctor Who* tale, which Cartmel did not want, and instead the pair talked about jazz. Clarke was sent away with videotapes of old serials to study, and found that he particularly enjoyed the black-and-white episodes from the 1960s in which the Doctor was a more mysterious figure.

Clarke secured work on *The Bill* while continuing his story discussions with Cartmel.



Left:
Say cheese!
John Nathan-
Turner with
Sophie and
Sylvester.

Connections: Drama student

► As a student of English theatrical history, Kevin Clarke's first draft attempted to present all Richard and Lady Peinforte's dialogue in iambic pentameter, a commonly used form of metrical line in traditional English poetry and verse drama. The form was used in the works of the playwright William Shakespeare (1564-1616).



Right:
A silver
nemesis.

Later in September, Cartmel rang to offer him a three-part serial that would be the series' 25th anniversary story. En route for a story discussion meeting, Clarke was passing the Mobil Garage on Shepherd's Bush Green, wondering what secret he could reveal about the Doctor. The notion which he came up with, was that the Doctor was God – a being who came among mortals but was forgetful and allowed things to get out of hand. He informed Cartmel and John Nathan-Turner at

his meeting. This notion tied up with Cartmel's feelings that the Doctor was more than just a Time Lord. However, Clarke's suggestion that the Doctor was an almost supernatural being with god-like powers was vetoed by Nathan-Turner who feared that the central character would be verging on religious; Cartmel agreed with this since the series was primarily aimed at children. Considering the story idea, Clarke returned next day and asked if the Daleks could be used in his story (since they were the most exciting monsters), but was told that these had already been assigned to Ben Aaronovitch for *Nemesis of the Doctor* (see *Remembrance of the Daleks* [1988 – see Volume 44]).

Clarke considered the two central themes for his story: something arriving on Earth in a meteor which influences events, and an exploration of the Doctor's identity so that the serial ended with somebody asking the Doctor, "Who are you?" He wanted to give the Doctor a weird mix of ingredients – such as his own love of jazz (notably Louis Armstrong) – effectively

combining his persona with that of Sylvester McCoy. During discussions with Cartmel, the object from space became a silver figure carrying a weapon that would lead evil to its doom, named Nemesis after the goddess of divine retribution. A fortnight after Clarke began work, producer John Nathan-Turner suggested the inclusion of the Cybermen, as their silver image was appropriate for the silver anniversary. Clarke borrowed all the existing episodes featuring them in a desire to find out why the creatures had been so good in their earliest appearances. Clarke was commissioned for a storyline, *The Harbinger*, in October 1987, with the script for Part One commissioned on Tuesday 17 November for delivery in the New Year.

Clarke attempted to emulate Jacobean theatre in speed and structure, balancing humour and drama. He also wanted to write a black comedy-thriller with parallel plots, and found that he worked well with Cartmel as the pair fleshed out the middle



of the serial. Cartmel wanted to add extra mystery to the Doctor, which Clarke exploited in a climax where the Doctor has a choice between exposing his identity or saving Earth.

All four scripts for the 1988 series had been decided upon by January 1988 and the three directors booked by Nathan-Turner. Clarke joined Ben Aaronovitch, Stephen Wyatt and Graeme Curry at a party on Wednesday 13 January where they met Nathan-Turner's production team, as well as Sylvester McCoy and Sophie Aldred; Clarke and Cartmel also went to see McCoy in a matinee of *The Pied Piper* at the National Theatre. The director was to be Chris Clough, who had previously directed the final six episodes of *The Trial of a Time Lord* [1986 – see Volume 42], *Delta and the Bannermen* [1987 – see Volume 43] and *Dragonfire* [1987 – see Volume 44]. It had been decided in the autumn that the 25th anniversary series would follow the same pattern as the 1987 series, concluding production with two three-part stories made by the same crew: one on location, one in studio. Clough had experience of this tight schedule from the previous year, and researched the new serial by viewing all the existing Cybermen stories. He felt the scripts for the anniversary serial were over-complicated.

Prince Edward cameo

The first of Clarke's scripts was due for delivery on Friday 1 January 1988, but was actually delivered on Tuesday 19 January by which time its title had become *Nemesis*. The script was accepted, and on Wednesday 20 January, Clarke was commissioned for the remaining two episodes with target delivery dates of Saturday 20 February and Sunday 20 March. Originally a few



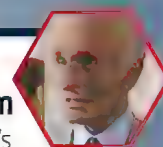
scenes between the Doctor and Ace were set inside the TARDIS, but these were changed to allow the serial to be made on location. Because of this, Ace's ghetto blaster is introduced to remove the need for the TARDIS scanner, and these dialogue scenes re-scripted to take place at exteriors such as the riverbank.

The script for Part One states the date for the present-day material as 23 November 1988, the anniversary of the series itself. The attack on the Doctor and Ace has the two men in metallic headphones (referred to as the Walkmen) drive at the pair in a car and then cutting them off from the TARDIS. Clarke indicates that De Flores' home in South America should house 'a number of missing paintings. Van Gogh, Renoir, Monet'. When Lady Peinforte and Richard arrive in 1988, her house was a pub instead of a tearoom, and was closed because it was night time. The area where the meteor

Above:
Just hangin' out on the riverbank.

Connections: Name that villain

► Writer Kevin Clarke's fondness for Jacobean theatre influenced the name of his chief villain, De Flores, played by Anton Diffring. The character was named after the hired assassin featured in Thomas Middleton and William Rowley's 1622 play *The Changeling*.





Above:
Fie! Lady
Peinforte
and Richard
take aim...

lands was a building site, and it was hoped that much of the serial would be set at night time.

Clarke took eight weeks to write the three scripts, but was still tinkering with them seven months after his initial draft. Cartmel was a demanding editor: Clarke found himself writing in the mornings and discussing his work with Cartmel in the afternoons. However, the scripts were far too long when delivered, and Clarke was unhappy with the cuts made. On Wednesday 3 February Clarke performed his own recce at Windsor Castle, one of the proposed locations for Part One. The production team wanted to start enquiries about a possible cameo by Prince Edward, as this would potentially affect the use of the castle.

During the writing process, terms were agreed

with Gerry Davis and the estate of Kit Pedler on Friday 11 March for the use of the Cybermen.

The script for Part Two was delivered on Sunday 20 March; in it Clarke refers to *Dragonfire* author Ian Briggs in the scene where Richard prays for forgiveness: "I'll return to Briggs his money..." Originally, Peinforte and Richard came across lions in the safari park around the crypt (subsequently changed to llamas).

Windsor Castle

Draft scripts for *Nemesis* Parts One and Two were available by Wednesday 23 March. Originally in Part One there was a speaking role for the landlord at the pub where the jazz quartet was playing. When the Doctor's alarm sounded, he explained to Ace that "a preset destination programme is about to take control of the TARDIS. Obviously I set it myself so that at this very moment in time I would change course..." In this version, the Doctor and Ace discussing the attack on them, the subsequent discovery that the world was going to end, the arrival in the Windsor Castle vault, and the Doctor explaining to Ace about the properties of makarianite were still set in the TARDIS. Lady Peinforte discovered that her home had been turned into a burger bar. A large crowd gathered around the fallen meteor and were held back by the police. De Flores and his men were also still in South America when the meteor fell in this draft. When visiting 1638, the Doctor comments that it is "a matter of months since Susan and I left here". While talking to Richard about the "nameless Doctor" and his secret, Lady Peinforte commented, "For he has a name." At Windsor, the Doctor and Ace encounter 'HRH - The Prince Edward' whom the Doctor talks to although he

Connections: Tortured name

More evidence of Kevin Clarke's love of the Jacobean period can be seen in the naming of Lady Peinforte, inspired by the seventeenth-century legal torture *peine forte et dure*, where weights were placed on the body. The character of Peinforte embodies the Jacobean themes of madness, murder and political power.



then comments, "How annoying, I can't place him for the life of me." The Doctor distracts the security guards rather than using hypnotism and then he and Ace hide behind a curtain where Ace sees a statue of herself. In the climax, the Cybermen suddenly appear in a blaze of light.

In Part Two, the Doctor comments of the Nazis, "Now the Cybermen and Lady Peinforte both hate me to death, but I've never met these other blokes before." One of the Cybermen uses a 'Geiger counter' device to determine that its fallen comrade was killed by gold; the same device is later used at the crypt during the arrow attack. The return visit to 1638 by the TARDIS was not present in this version. At the building site where the meteor landed, the Cybermen load the statue into 'a silver-coloured lorry: very flash, like the huge Mercedes buses used by the richest bands' which was driven by the Walkman; this is later blown up by Ace. This was revised to use the Cybermen's invisible ship, which departed as one of the policemen recovered. The final scene with Ace and the Doctor seeing the Cyberman fleet was missing; there was simply the image in Ace's hologram.

On Friday 25 March, Nathan-Turner wrote to the press secretary at Buckingham Palace requesting permission to record at Windsor Castle between Wednesday 22 June and Monday 4 July while, assuring the Palace that they would be using the Outside Broadcast (OB) team (headed by Ian Dow) which was assigned to royal events and so was familiar with the castle. The same day, the producer also sent the script for Part One to Prince Edward, pointing out the 'light-hearted' scene with the Doctor and asking if such a cameo appearance appealed to him. Nathan-Turner was later reprimanded for not making his approach via the special royal

liaison. From royal hopes came royal disappointments as Prince Edward was too busy on other projects for the '£50 walk-on' part, while permission to record at Windsor Castle was declined on the basis that only documentary crews could work there.

Cartmel worked on the earlier scripts in April during OB work on *Remembrance of the Daleks*, and Clarke's final script was delivered on Monday 11 April, containing a small slip in which Richard referring to Windsor as being two days' ride from London – it is in fact far closer, roughly 25 miles. The American tourist is originally a man called Milton P Remington and the script specifies that in the climax of the serial there should be a total of seven Cybermen, including the Leader and Lieutenant. The main

Connections: Destiny's spear

► Kevin Clarke studied the Nazis' interest in the occult, which led him to the legend of the Spear of Destiny, a mystical object that caused those possessing it to commit atrocities, not dissimilar to the silver bow and arrow seen throughout the serial.



Below:

"I know that woman from somewhere!"





Above:
De Flores and
the Fourth
Reich's Wagner
Appreciation
Society.

battle sequence is a cat-and-mouse chase through partly constructed buildings, with Ace evading the Cybermen by climbing down drainpipes. At one point, Ace was injured and finds blood on her face after the Cybermen fire their lasers through a window next to her. Ace's flight then takes her up some stairs onto the roof of the building.

In the final confrontation between the Doctor and the Cyber Leader, there is considerably more dialogue when the Cyber Leader threatens to kill Ace unless the Doctor hands over control of the statue. "Didn't you hear me?" replies the Doctor, "I can't. Even if I wanted to. This is technology beyond your comprehension. It can't be reprogrammed." The Leader orders the Doctor to prevent the statue's launch, but the Doctor explains that when the fleet arrives, it will still be destroyed – along with the Earth. The Leader threatens to destroy the Doctor, and the Time Lord remarks: "What's this? Hatred? Cybermen with emotions. Dear me. You're becoming

defective." The final scene is set in 1988 with the Doctor and Ace taking Richard back to the jazz session at the pub from Part One. Nathan-Turner was unhappy about the scripts referring to De Flores' group as 'Nazis' so Cartmel changed all instances of this word to 'Paramilitaries'.

Nemesis was confirmed in April 1988 as the third story in production for the 1988 series, the plan being it should conclude the run as close to the anniversary as possible. Joining Clough on the production team for both *Nemesis* and *The Happiness Patrol* [1988 – see Volume 44] were designer John Asbridge and costume supervisor Richard Croft (both from *Delta and the Bannermen* and *Dragonfire*), newly promoted visual effects designer Perry Brahan and make-up designer Dorka Nieradzick, who had handled several serials since *The Leisure Hive* [1980 – see Volume 32]. At the Radiophonic Workshop, Dick Mills began work on the effects for Serial 7K in May.

Casting of the guest stars began in late April with the team wanting

classically trained actors to play the historical characters. The cameo of the Mathematician in Part One was offered to veteran actor Geoffrey Bayldon on Tuesday 19 April – Bayldon was best known for his leading role in *Catweazle* and had played Organon in *The Creature from the Pit* [1979 – see Volume 31]. Richard Vernon was then offered the Mathematician on Thursday 28, but the role eventually went to Leslie French, an actor whom Chris Clough recalled was originally considered to play the Doctor in 1963.

Return of the Cybermen

The role of Richard was offered to two unidentified actors: ‘Simon’ on Wednesday 20 April and ‘Alun’ on Thursday 21. Billie Whitelaw was the first to be offered the part of Lady Peinforte on Sunday 24; three further actresses were approached regarding Lady Peinforte: Anna Massey on Wednesday 11 May,



Penelope Wilton on Tuesday 17 and Sarah Badel on Thursday 19. Peinforte was eventually played by Fiona Walker, whose first television work had been in *Doctor Who*, as Kala in *The Keys of Marinus* [1964 – see Volume 2] and who had also appeared in *I, Claudius*; Nathan-Turner had worked with her on his tribute to the late producer Martin Lisemore in 1977. Gerard Murphy, of the Royal Shakespeare Company and many TV and radio roles since the early 1970s, was cast as Richard.

The main guest star cast as De Flores was veteran German actor Anton Diffring, famous for films such as *Albert RN* (1953) and *Zeppelin* (1971). Never having seen *Doctor Who*, he was given a tape of *Dragonfire* and was less than impressed. Neither did he like or understand the script for *Silver Nemesis* (as the script had been renamed at Nathan-Turner's request to emphasise the anniversary) and asked for more lines. He was unhappy at playing another Nazi, but accepted the assignment because – living in the South of France – he was deprived of coverage of the Wimbledon tennis tournament which was being held concurrent with the OB recording. Prior to Diffring's casting, De Flores was offered to Charles Grey on Friday 20 May, on the actor's understanding that a German accent would not be required.

Returning in the roles they had created in *Earthshock* [1982 – see Volume 35] were David Banks and Mark Hardy as the Cyber Leader and Lieutenant. Banks was now writing a book entitled *Doctor Who – Cybermen* while Hardy had returned from the USA especially for the serial. Brian

Connections: Missing treasures

While the script specified De Flores' residence should display missing works of art, the painting seen behind Nazi leader is Raphael's 'Madonna in the Chair', the original of which is most certainly not missing and can be seen in the Palazzo Pitti in Florence.



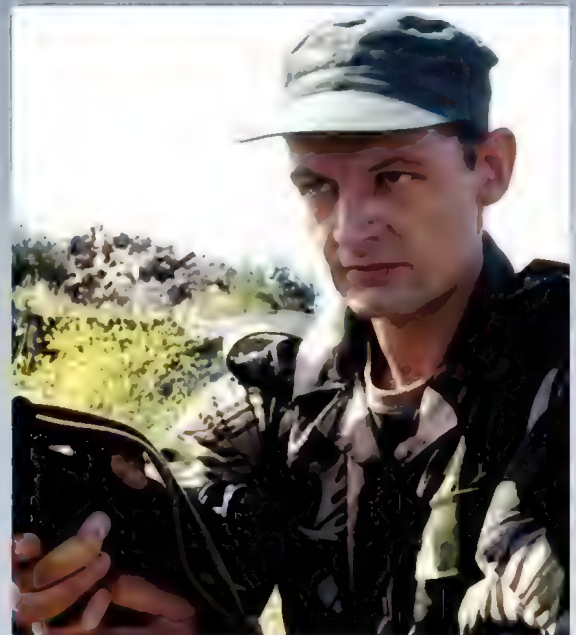
Left:
Cybermen on the rampage!

Right:
Man versus
Cyberman.

Orrell was also cast as a Cyberman, a role he had previously played in *Attack of the Cybermen* [1985 – see Volume 40].

Production Manager Gary Downie arranged the locations, contacting Mrs P Gazzarini of Black Jack's Mill Restaurant on Wednesday 27 April; on Friday 29 April he asked for permission to record at Arundel Castle, the favoured alternative to Windsor. The estate offered a folly – Hiorne Tower – on its grounds, ideal for Lady Peinforte's crypt. Downie also contacted St Mary's House and Gardens in Bramber on Tuesday 10 May, while enquiring on the same day with British Gas North Thames Area for use of its Greenwich Works. Chris Clough had originally hoped to use a disused power station on the North Acton Industrial Estate, but the Electricity Board suddenly withdrew permission. After that, Gary Downie found a derelict power station at Kingston-on-Thames which would cost £30,000 to decontaminate. Downie instead contacted the Gas Board, who recommended the Greenwich site. This was confirmed on Monday 23. Arrangements to film at a private house, Casa Del Mar, in Goring-by-Sea, were made on Tuesday 24 May. Also on this day, the Drama Early Warning synopsis for *Silver Nemesis* was issued, listing the selling points as Fiona Walker, Anton Diffring, Dolores Gray (as 'the US Tourist'), Gerard Murphy and the Cybermen.

Preparations went awry around Saturday 28 May when an asbestos scare hit the BBC Television Centre. With the closure of many studios, the preceding serial in production – *The Greatest Show in the Galaxy* [1988 – see page 48] – was badly hit, and the plan of completing the story by Thursday 16 June was abandoned. The urgent need to reschedule, and Nathan-Turner's subsequent solution,



impacted on *Nemesis* with the loss of two days of rehearsal time.

On Monday 6 June, location recce commenced; the crew looked at the Greenwich and Bramber locations; St Mary's was a house where Queen Elizabeth I once slept and where Charles II spent his last night in England. The team moved on to Goring-by-Sea and the Arundel estate the next day and visited Black Jack's on Wednesday 8.

On Wednesday 8 June the opening scene of Part One was rewritten, with the Doctor commenting to Ace about how he got quite annoyed when jazz went through its audio-phonic lasers phase in a few years' time, and how "I complained about the future of jazz to Louis Armstrong, but he said music would always survive. He was right, naturally. You see, he knew better than anyone that if you're going to play around with the most basic principles of time then, mark my words, time will eventually catch up." The unfinished chess game in Peinforte's study was added, and some of the dialogue with the mathematician was reworked, as were

the scenes between the Doctor and Ace on the riverbank and in the castle vaults. Many of the scenes involving the arrival of the Nemesis were rewritten (although still set at night), including the paramilitaries' arrival and all the police material. The material's name, makarianite, was changed to validium.

The rewrites also affected the scenes between the Doctor and the security men at the castle, with the Doctor now unsuccessfully trying to distract the security men by pointing behind them. The confrontation between De Flores and the Doctor at the end of Part One was also rewritten slightly. The script indicates that the Cybermen were already present at the building site, with their spaceship invisible – and that it was its unveiling at the end of the episode that distracted the paramilitaries from killing Ace.

Jazzy

Parts Two and Three had rewrites on Thursday 9 June. A new scene of the Doctor and Ace returning to 1638 was added, introducing more of the chess sub-theme, plus extensive rewrites when they return to the countryside of 1988, including references to Gallifrey, Omega and Rassilon. Other rewrites include the Cybermen waiting for the rest of the Validium in the crypt, the Doctor and Ace jamming the Cybermen signals, the arrival of Lady Peinforte in the crypt, the Nazis discussing Peinforte, Ace's regret at killing the Walkmen and the Doctor and Ace discussing the effects of Nemesis every 25 years.

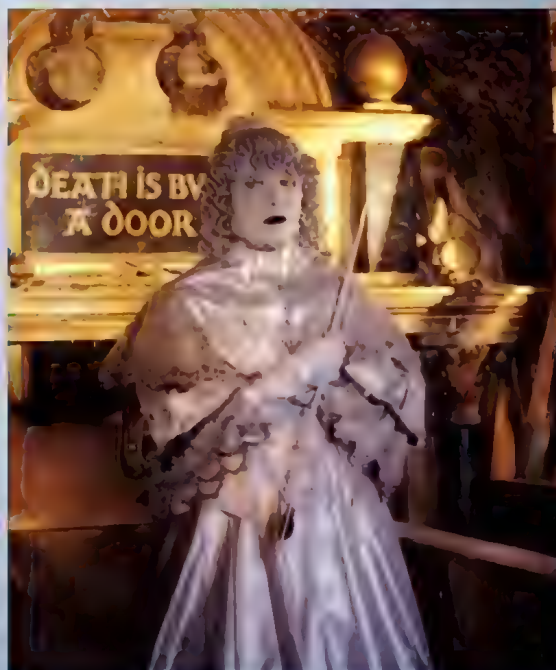
The rewrites in Part Three include the scene of Lady Peinforte and Richard emerging from the secret passage, Ace telling the Doctor how she is scared and the Cybermen listening to the jazz.

The crypt scene with the Doctor confronting the Cybermen has the Doctor responding to the Cyber Leader's "What do you want?", "You Cybermen do go in for obvious questions, don't you? You always have talked in such a dull way. You know everything's always (MIMICS) 'kill him' or 'excellent'. But obvious questions beg obvious answers. Nothing. Have I lost you? I want nothing. (SUDDENLY STEELY) Nothing lasts for ever." The Cyber Leader then demands the bow, with the Doctor remarking: "Patience, patience. I thought we'd have a little chat first. Relive old times. Look to the future."

Another new scene with the Doctor and Ace returning to 1638 for some more chess moves was inserted. The sequences with Milton Remington were rewritten for a character called Miss Hackensack. The role had originally been written with *Dallas*

Connections: Footie fan

➤ Ace reveals herself as a supporter of football team Charlton Athletic, which in 1988 played in the top tier of English football in the then-First Division. In the 1988/89 season, Ace's team finished 14th in the league table.



Left:
The Nemesis statue looks familiar...



Above: Cheers! Mrs Remington adds a touch of fizz to *Doctor Who*.

Connections: Nice deck

➤ Ace's new ghetto blaster makes its début in *Silver Nemesis*. It replaced her original deck that made its début – and explosive exit – in *Remembrance of the Daleks* [1988 – see

Volume 44] after it was destroyed by the Daleks.



star Larry Hagman in mind, whose contact details had been passed to Nathan-Turner by Rani actress Kate O'Mara. In concert with Clough, Nathan-Turner managed to obtain the services of American musical star Dolores Grey for a cameo while the actress was in London appearing on stage in the musical *Follies* at the Shaftesbury

Theatre. She was offered the role on Thursday 21 April with assurances that the male role would be rewritten accordingly.

The script for Part Three makes direct reference to Flowerchild's golden earring (from *The Greatest Show in the Galaxy*), which Ace indicates she could break up as a weapon against the Cybermen. The dialogue with Peinforte threatening

to reveal the Doctor's secret was heavily restructured. The final scene was rewritten to take place in 1638, with a young woman scripted as playing the recorder to the Doctor in the absence of any jazz (in the final version the woman plays the lute and Richard the recorder).

Silver Nemesis was the subject of *The Making of Doctor Who*, a documentary produced, written and introduced by Eric Luskin and directed by Winifred 'Freddie' Chisholm. This co-production of the New Jersey Network and Lionheart (the BBC's American distributors) was a follow-up to three earlier programmes and was planned as a pledge-week special for PBS stations. Nathan-Turner was informed about the documentary on Friday 6 May, and the production covered *Silver Nemesis* after abandoning plans to document studio sessions for *The Greatest Show in the Galaxy* due to the asbestos scare at Elstree. The

documentary crew was present on Friday 20 May for rehearsals and the producer's run in the BBC's Acton rehearsal facility – aka the 'Acton Hilton'.

To play the 'black jazz quartet' described in Kevin Clarke's script, a cameo was arranged for the successful Courtney Pine and his quartet – Pine being a hero of Clarke's. The writer had wanted to meet Pine, and had the musician in mind when writing the opening scenes. It transpired that Pine himself was a great fan of *Doctor Who*, and happily persuaded his band to take part in the production. They recorded three tracks composed by Pine at Lime Grove Studios on Sunday 12 June, these being one minute of *Pe Pi Po* and eight seconds of *Adrian's Affair* (for the pub gig scene in Part One) and a total of 35 seconds of *Frank's Quest* used to jam the Cyberman transmissions in Part Two.

Arrangements were confirmed for Dolores Gray's cameo on Monday 13 June. It was agreed that she would be credited fifth on the programme's closing credits, with a solo screen credit, which would be no smaller than anybody else's. The character name was still to be changed from Miss Hackensack.

Silver anniversary

By Tuesday 14 June the serial had been retitled to *Silver Nemesis* to emphasise *Doctor Who*'s silver anniversary. The first script readthrough was held on Wednesday 15 at BBC Elstree, and attended by armourer Doug Needham. Neither Sylvester McCoy nor Sophie Aldred could be released from the final days of work on *The Greatest Show in the Galaxy*. The first readthrough was then moved to Thursday 16 and held at BBC Elstree where recording was ending on *The Greatest Show in the Galaxy*. Although

McCoy could be released to attend, recording that day required Aldred – whose lines in *Silver Nemesis* were read in by AFM Lynn Grant. This confused Dolores Grey who believed that Grant was actually playing Ace. When she did join production on Sunday 19 at Room 104 of the Acton Rehearsal Rooms, Aldred was delighted as the Cybermen were some of her favourite monsters which had scared her as a child. On Saturday 18, the NJN documentary crew helmed by Winifred Chisholm and Luskin arrived in the UK.

New, lighter Cyberman costumes were designed for the serial by Croft. The bodies were based on World War II G-suits, sprayed with car paint and emulsion glue, stencilled through a metal mesh. The chest units and helmets were vacuum-formed with a mirrored silver jaw (necessitating make-up of the actors' mouths), a microphone in the helmet (which could now be easily unclipped) and a transmitter in the collar.

Nieradzick arranged the Nemesis face with Walker, making a latex mask to avoid skin painting but still blacking out her teeth. The Nemesis statue was a collaboration between costume and make-up, and both mask and costume were covered in Front Axial Projection (FAP) material. This reflective material allowed pulsed lights around the camera lens to be reflected back, making the coated object appear to be glowing. The documentary crew also covered Hardy and Orrell trying on the new Cybermen costumes, and continued recording on Tuesday 21 with the technical meeting at Acton and an interview with composer Keff McCulloch as he scored *Remembrance of the Daleks*. ■

Connections: Keeping up with the Joneses



► The picture of an archer holding the Nemesis bow in the vaults beneath Windsor Castle was drawn in the style of Jacobean architect and costume designer Inigo Jones (1573-1652).

Production

Outside Broadcast recording began on Wednesday 22 June, running from 9.15am to 6.00pm for the next few days at the disused Greenwich Gas Works at Tunnel Avenue near the Blackwall Tunnel in London.

The scenes to be recorded on the first day comprised all the scenes for Part One set at the 'Open Space, Windsor' surrounding the dramatic arrival of the Nemesis comet.

The two heavies hired as the Walkmen were Dave and John Ould, two genial men

who had been notable light heavyweight boxers who had also appeared in *The Long Good Friday*; the brothers acted in unison throughout the serial. The meteor was a full-size prop made by an outside contractor to Perry Brahan's design, and housed a polystyrene mock-up of the Nemesis statue. Throughout the production, Anton Diffring was fragile and unwell; he did not wear a tie with his uniform and emergency oxygen was on standby for him.

It was planned to continue with the Open Space scenes for the rest of the day,



'SYLVESTER MCCOY AND SOPHIE
ALDRED FELT BADLY REHEARSED
AND UNDER PRESSURE.'

Connections: Wonderful world

► Jazz singer and musician Louis Armstrong (1901-71) was a great idol of writer Kevin Clarke, and influenced the jazz motif prevalent throughout *Silver Nemesis*. Clarke felt Armstrong's music went beyond linear structure, effectively bending time. One of Armstrong's most famous songs is *We Have All the Time in the World*, recorded for the James

Bond film *On Her Majesty's Secret Service* (1969).



up to the battle at the start of Part Two, but this was delayed until the following day as various factors caused the crew to get behind; even using two cameras, Chris Clough had to ask John Nathan-Turner for overtime. Sylvester McCoy and Sophie Aldred both felt badly under rehearsed and under pressure. The larger Cybermen helmets got rid of the problem of 'Cyber-nose' – the grazing of the performer's face inside the mask – which had struck actors in the past. The Cybermen costumes were resprayed, as they were too light. However, the chrome paint on the chest

unit and helmet oxidised and turned gold. The spray also caused the body suits to decompose. For the scene depicting the police being overpowered by gas (a talc spray), visual effects assistant Mike Tucker had suggested and designed a 1980s-style

Cybermat as a possible replacement; Andrew Cartmel had never liked the Cybermats and the idea was dropped. During the Greenwich work, Chris Clough and Sylvester McCoy visited Dolores Gray backstage at the Shaftesbury Theatre where she continued to appear in *Follies*.

Battle scenes

The documentary crew joined the team at Greenwich on Thursday 23 June, starting with the recording of the climax to Part One (postponed from the previous day) and continuing with the building site scenes from Part Two. It seems that during these sequences, some dialogue between the Doctor and De Flores at the end of Part One was lost. In this, the Doctor notes the smell of nerve gas which is "more efficient than the stuff you were familiar with", and points out that it is strange that all the police radios and cars failed at the same time, before warning the paramilitaries that "there are creatures in the universe which make you look as dangerous as babies. And they're here for the same reason you are." During the battle in Part Two, a section of dialogue between the Doctor and Ace was dropped in which the Doctor considers how his calculations for launching the meteor went wrong "while people are trying to kill each other all around you. No wonder I got the sums wrong."

As with the *Nemesis* costume itself, the bow and the arrow were coated with FAP material to glow on cue. Visual effects arranged for debris to fall away from the comet as the statue inside began to come to life. For the final scene of Part One – which Clough interpreted as the Cyberman spaceship landing – a wind machine and bright lights were used on the bystanders. In the battle sequence, a new variant



Right:
Shoot that
poison arrow...



Left:
Cyber-repairs
are required.

design on the usual Cyberman guns was used – these fired a small flash charge and therefore did not require video effects, as they had in previous appearances. Another key effect was the exploding chest units of the Cybermen shot by Peinforte's gold-tipped arrows, shot in reverse with the arrows pulled out by wires. A similar effect, utilising foam door panels, was used for Peinforte's arrow impacting on the newly painted TARDIS doors. Problems were experienced with the new Cyberman costumes when rough metal pierced an actor's ear, and by the costumes' unfortunate propensity for the crotch to split.

For the shot where the Doctor and Ace leapt into the crater, McCoy and Aldred landed on an out-of-shot mattress. The stunt arranger for *Silver Nemesis* was Nick Gillard (taking over from Tip Tipping at short notice), with stuntman Paul Heasman performing all the Cybermen deaths. Only the doorway of the spaceship was built on location, and later lined up

with the model of the craft's hull. Earlier delays meant that most of the day was spent on this extensive action sequence, and several other scenes had to be held over to the following day or abandoned altogether. One such scene appears to have been intended for Part Three, and saw the TARDIS returning to the building site, with the Doctor emerging to remove the gold-tipped arrow from the door and making sure that the policemen are still asleep. The remaining casualties were two model shots of the comet approaching Earth, and the scenes inside the hangar for Part Two and portions of Part Three.

Despite the rush, the documentary team secured a number of interviews with cast and crew, including Gerard Murphy, Anton Diffring, costume designer Richard Croft, visual effects designer Perry Braham, Doug Needham and Dave Chapman. Artist Andrew Skilleter was also present to take reference photos for Banks' forthcoming *Cybermen* book. Because of the delays, the NJN team was



Right:
The Fourth
Reich's poster
boys.

asked not to return the following day as originally planned.

Friday 24 June – which became known by the crew as ‘The Day of Chaos’ or ‘Black Friday’ – became a panic to complete the required scenes. Realising he was behind, Clough concentrated on the visual aspects. Aldred had been informed that the gantry she had to walk along was only about 20 feet off the ground, but discovered that the

catwalks were actually over 50 feet up – although she overcame her fear of heights for recording, for which she was not allowed the luxury of a rehearsal. Clough originally informed Banks that he would not be doing his death scene, as this was to be handed over to one of the effects technicians. The director had hoped to use a Steadicam for the sequence

of the Cybermen firing at Ace as she ran through the building, but this had to be abandoned on the day. The Ould brothers were not available, so some scenes in Part Two intended to include the Walkmen were taped without them, making their appearance in the finished programme erratic. The day was devoted to all the hangar interior scenes; principally the action sequence in Part Three.

Royal lookalikes

The narrative was reworked to have the TARDIS land in the hangar itself. Ace’s conversation with the statue, the chess analogies and the bulk of Peinforte’s dialogue about the Doctor’s origins were written close to recording. At the end of the last scene in the hangar, the rewritten script had the Doctor offering to buy Richard a drink on the way back to 1638 in return for his help, to which Richard replied that he would be

Connections: Bear necessities

► Lady Peinforte’s comments that bears pursuing people only happens in the theatre is a reference to the stage direction “Exit, pursued by a bear” from

Shakespeare’s
*A Winter’s
Tale* (1623).



buying the drinks. Much of this was semi-improvised, recorded without time for rehearsal.

Fiona Walker appeared in her Nemesis statue costume for the first part of the day, and later as Lady Peinforte for the scene where she 'merged' with herself. Visual effects were kept busy with explosions as Ace fired gold coins into Cybermen chest units, a dummy Cyberman costume, previously used in *Earthshock*, falling from the gantry and also the working flame jets that came out of the back of the moving comet prop. The two Cybermen forced back by the asteroid's jets were behind a sheet of protective glass. The closing scene was recorded with only an hour to go, followed by some brief pick-up shots. The crew left the venue on time, with the hangar demolished shortly afterwards.

Saturday 25 was a day off; on the morning of Sunday 26 most of the cast and crew travelled south to Worthing, the base for the week ahead. Taping began at

2pm with the scenes of the skinheads hanging from the trees in Part Two, as the crew awaited the arrival of McCoy (the star having thought his call was not until 2pm that day). Work continued with the secret passage exit scene (a firing range dressed with brickwork and a door) as Peinforte and Richard emerged in Part Three, the TARDIS' arrival in the valley for Part Two and all the scenes of the Doctor and Ace in the countryside. Video effects veteran Dave Chapman's second unit recorded pick-up shots of clear blue sky for the spaceship scenes because the sky had clouded over at Greenwich, and the documentary crew was busy interviewing, recording conversations with McCoy, John Asbridge, Dorka Nieradzik, Gary Downie, and lighting manager Ian Dow; after the

Connections: Boom!

► Ace first used her own brand of explosive – Nitro-9 – in her debut adventure, *Dragonfire* [1987 – see Volume 44]. As the Fourth Doctor had done with Leela's deadly janis thorn, the Doctor forbade Ace to use this potent concoction – unless it suited his purpose!



Left:
On Her Majesty's Temporal Service.

Connections: Musical chat

De Flores asks the Cybermen if they are familiar with *Der Ring des Nibelungen*. This epic cycle of four operas was written by German composer Richard Wagner (1813-1883) between 1848 and 1874. Its plot concerns a magic golden ring possessed of the power to rule the world, fought over by gods, giants, Valkyries, among others.



6pm wrap, further interviews were recorded that evening with McCoy, Aldred and Clough at the unit hotel.

Arundel Castle itself was the venue for Monday 27 June, starting with the exterior scenes in the private grounds of 'Windsor Castle' with royal lookalike Mary Reynolds as the Queen (accompanied by three corgi dogs), after which the first scene with the tour party was taped. Recording each day for the week ran from 8.30am to 6.00pm. The TARDIS was arranged to materialise on the left-hand side of the

picture with the tourists on the right as a split-screen shot.

As *Silver Nemesis* was expected to be one of John Nathan-Turner's final stories

as producer of *Doctor Who*, it had been suggested that the tourist extras could include some cameos by members of the *Doctor Who* production team – directors Andrew Morgan, Peter Moffatt and Fiona Cumming, as well as PA Ian Fraser (Cumming's husband). Later on they were joined by actor Nicholas Courtney (who donned a beret having been told he was playing a French tourist), former PA Kathleen Bidmead, scriptwriters Graeme Curry and Kevin Clarke. The tour guide was Vere Lorrimer – a retired BBC producer/director who had worked extensively on *Blake's 7* as both director and producer. It had also been expected that writer Stephen Wyatt would appear as one of the tourists, along with Master actor Anthony Ainley. Not wanting to differentiate between the hired extras and his personal friends, Nathan-Turner ended up treating everyone to a special pub lunch.

Right:

An extra painting has appeared in Windsor Castle.



Recording continued through to the drawing room scenes in which the Doctor and Ace were pursued by the security men. For the scene of the Doctor and Ace entering the corridors of the castle, the Doctor's comment that "the worst people the Earth has to offer will be on their way to Windsor right now" was dropped. The Doctor's use of his spectacles to hypnotise the guards was not specified in the script. The corridor scenes of the security men apprehending the time travellers were taped next, followed by a sequence in which Ace spots a portrait of herself. This portrait, in the style of Thomas Gainsborough, was painted by the design team from a special photo session, which Aldred had posed for some time earlier at Television Centre. The painting confused tourists at Arundel because it did not appear in the guidebook. Aldred later kept this prop. The remaining scenes that day were set in the Windsor Castle vaults for Part One. A photocall was held that afternoon for the show's stars and 'the Queen', and the day was again covered by the documentary team who interviewed Aldred and assistant floor manager Lynne Grant.

Cyber-stunts

The crew returned to three locations on the Arundel estate on Tuesday 28. The first work that day required a helicopter, which flew in from Shoreham Airport. Its landing was recorded to simulate the arrival of the spaceship in Part Two. Unfortunately, the rotor blades caused less downdraft than expected and the expensive manoeuvre had to be repeated. Recording continued with scenes in the crypt at Hiorne Tower and the nearby forest. Aldred and McCoy

relished exploring the crumbling folly together. Richard's prop grave gave his surname as Maynarde which did not feature in the scripts. Paul Heasman took over as stunt arranger, acting out various Cyberman death scenes for the second unit. Additional insert scenes included the death of the Cyber Leader – with Banks being allowed to record his own death after all, instead of being doubled by Paul McGuinness. At one point, the Cybermen were to have used a specially adapted Communications Cyberman – evoking the Cyberplanner seen in *The Invasion* [1968 – see Volume 13], but when this was felt to be too similar to the Special Weapons Dalek in *Remembrance of the Daleks*, Tucker instead developed a new console based on the one seen in *Earthshock*. Ace's new ghetto blaster had also been built by Tucker, who had originally hoped to incorporate Zygon-style nodules and a sign saying that it needed to be watered regularly. Another photocall was held, this time showing the Doctor and Ace cutting a 25th birthday cake while being



Above:
Still life – Sophie Aldred sits for her portrait.

Connections: Presidential comet

▶ The Nemesis comet's transit was cited as having influenced the assassination of US President John F Kennedy on 22 November, 1963 in Dallas. This real-world event took place just one day before the very first episode of *Doctor Who* was broadcast on the BBC at 5.15pm on Saturday 23 November.



Connections: Golden years

► The Cybermen's vulnerability to gold was first referenced in *Revenge of the Cybermen* (1975 – see Volume 23), the flakes of precious metal capable of clogging up their chest units, effectively suffocating them. This weakness was referenced again in *Earthshock* (1982 – see Volume 35), the Doctor's companion Adric using his gold-edged Badge for Mathematical

Excellence to incapacitate a Cyber Leader.



terrorised by Cybermen. Aldred posed draping herself over a car bonnet for photographers; Aldred had been unhappy with her BBC publicity postcard from *Dragonfire* and so Nathan-Turner allowed her to select a new one from the OB shoot. The production team of *The Noel Edmonds Saturday Roadshow* contacted Nathan-Turner to thank him for agreeing to help with a stunt they had planned for the new autumn series, a pilot for which was being recorded on Wednesday 6 and Thursday 7 July. The team proposed a myth about a duck wandering about Television

Centre and BBC programme locations, getting in the background of various shots. Viewers would be asked to watch BBC shows each week in an attempt

to spot it. As such, a number of series were asked to record alternative takes with the duck – not for transmission, but the version with the duck would then be screened on Edmonds' show the following Saturday. On this day, the *South London Press* carried an item about the Greenwich recording.

Wednesday 29 began with press coverage from the *Daily Mirror*, *The Star* (*Her Royal Who-Ness!*) and *Today*; the latter's piece was *Dr Who role is too tiny moans Edward* by Lester Middlehurst in which it was revealed that the Prince had been offered £50 for his cameo but was too busy with the Really Useful Company, although he informed McCoy, "I would have preferred a larger part." Recording for the day was again spent around the crypt, with Walker now having changed into her Statue costume and mask for the final scenes of the reactivation of the Nemesis. Extreme lighting was used to enhance this sequence. For the scene where the Doctor activates the Nemesis, McCoy had earlier suggested rewriting the dialogue around a chess theme, and did this just before recording with help from Raymond Bott's 1968 book *Chess for Children* which his sons had with them on a visit to the set. The visual effects team recorded the model shots of the comet miniature in space using some borrowed black drapes as a backdrop. McGuiness again appeared as the Cyberman seen behind the flames recorded in the crypt. Visual effects assistant Alan Marshall was inside the asteroid prop, pushing the rocks away from it in close-ups.

The unit moved to Arundel itself for Thursday 30 June. At 7am that morning, Dolores Gray and her chauffeur set off from her London flat in the silver stretch limousine which bore a fake number plate, ROX 3, for recording; the owner



of the vehicle was so impressed with his client that he offered to drive her himself. Unfortunately, Gray accidentally left £25,000 of uninsured jewellery in her travelling bag on the pavement in Putney. The actress was distraught. Thankfully, the gems were returned to her at Arundel by courier after being looked after by an honest caretaker. First to be recorded on this day were scenes in the paramilitaries' Ford Transit van during Part Two, followed by a couple of sequences with the vehicle parked on the town outskirts. The Windsor high street scenes were then recorded, with Kevin Clarke making a second appearance as a passer-by. During the scenes of Richard attempting to thumb a lift, Clarke made his third cameo as a car driver.

Time pressures

The final scenes to be recorded were those with Gray as Mrs Remington (as Miss Hackensack had now been renamed), with additional ad-libbed dialogue. Gray gave precise instructions about her make-up, costume and lighting to the crew. The Lincoln Continental stretched limousine proved problematical; it was only as all the cameras had been fitted when it was realised the car was out of petrol. Recording was attended by Sheldon Collins and Gary Leigh of *Doctor Who Bulletin*, who had not been invited, but who wanted to take photographs, which upset Downie. Nathan-Turner had promised a photographic exclusive about Gray to the *Daily Mail* and was concerned that the presence of other reporters might jeopardise the deal; the *Doctor Who Bulletin* team was escorted from the private estate by the gamekeeper.

Friday 1 July was spent at St Mary's in Bramber near Steyning in Sussex, a building which featured as the interior



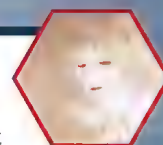
and exterior of Lady Peinforte's house in 1638. Heavy rain hitting the exterior 1638 scenes in the morning gave Nathan-Turner, Cartmel and Clarke concern that they might have to abandon scenes or rework them for interiors. The time pressure meant a lot of tension for McCoy and Aldred, the latter of whom unfortunately had problems with her lines. McCoy was also very concerned about the chess moves. During the day, the two stars were visited by local children. After recording all the 1638 scenes, the interior was redressed to appear as the 1988 tearrooms for Part One. A small amount of dialogue of Richard and Peinforte watching the Nemesis return as the Mathematician predicted was not recorded, along with Peinforte's comments that she and Richard will be able to "pass among

Above:
Even paramilitary soldiers need their make-up seeing to.

Far left:
Watch out for those wires – recording at Hiorne Tower.

Connections: Divine goddess

▶ In Greek mythology, Nemesis was the goddess of divine retribution, acting against those who committed acts of arrogance against the gods.



Don't fall in the river!



them [the peasants] unnoticed". A balsa wood replica was made of the Elizabethan French windows for Lady Peinforte to smash with a chair. After recording at St Mary's, McCoy and Aldred departed to Farnborough as guests at an Army ball, an engagement arranged by Nathan-Turner, where Aldred contracted food poisoning.

The regulars were not needed on Saturday 2 July, where recording from 8.30am to 3pm took place at Casa Del Mar, a private house on the Marine Parade at

Goring-by-the-Sea in Sussex. This was the interior and exterior of De Flores' house in Part One. Downie had originally scouted for such houses in the Gerrards Cross area, but found them all to be of the wrong architecture. It was while negotiating fees with the hotel in Worthing that the manager suggested the house, owned by his friend. Recording was delayed when the parrot

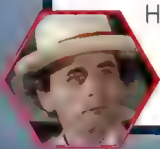
hired to imply a South American setting refused to come down from the trees.

Sunday 3 and Monday 4 were days off, and recording concluded between 9am and 6pm on Tuesday 5 July as the cast and crew travelled up to Harefield. Black Jack's Mill Restaurant off Park Lane was used to record the scenes at the pub garden and riverbank for Part One – the venue had been found by Downie when scouting for another programme. Courtney Pine – who had just flown back into the UK from an American tour hours earlier – played saxophone and was joined by Adrian Reid on piano, Ernest Mothle on double bass and Frank Tontoh on drums. Another late addition was the Doctor's new pocket watch. Clarke's script had this as a normal watch, but during production Nathan-Turner felt that something special was required. The prop, complete with LCD display, was assembled by visual effects assistant Mike Tucker between locations (Tucker had also made a new TARDIS key during *The Greatest Show in the Galaxy*, but this was not used). Because McCoy was ill with flu, it

Connections: Handy coincidence

➤ Ace likens the Doctor's destruction of the Cyber Fleet using the Nemesis, to his actions at the climax of *Remembrance of the Daleks* [1988 – see Volume 44], using the

Hand of Omega to destroy the Dalek mothership.



was decided that Heasman, would double for him in the fall into the river, although Aldred insisted on performing her own stunt with a wetsuit under her costume; Heasman instructed her to break her fall by holding onto the bridge supports as she went in.

Anniversary trailer

Also recorded on this day was some dialogue for a special anniversary trailer. This began with Ace and the Doctor chatting about his 25 years of time travel, and Ace asking if he'll ever give up – and, after a sequence of clips from the new serials, ended with the Doctor bundling Ace into the TARDIS and murmuring “...it's only just beginning.” The ‘duck’ item was recorded as part of a running item featured on *The Noel Edmonds Saturday Roadshow*; McCoy took to the bird and hoped it could feature in the actual show. With recording complete, eight minutes of outtakes and tomfoolery during production was shown by the video editors in the scanner van. A party was held for Les Runham, the production operations



Left:

There's a whole new world to explore for Richard and Lady Peinforte.

supervisor on the show, who was retiring after 25 years and whom Nathan-Turner presented with the silver bow and arrow.

With main location recording completed, a small amount of model shooting on 35mm silent film was produced in the Elstree Studios' car park, with Bill Dudman shooting the Cyberman spaceships against a black background for Parts Two and Three, as well as the explosion of the spaceship in Part Two (with model trees from the 1986 BBC1 adaptation of *Alice in Wonderland* hiding the blocks of flats in the background) and the Nemesis blasting out of the crypt in Part Three. The model Cyberman ship was designed by McGuinness, who also made the model folly; the ship was then built by Tucker and McGuinness. Brahan wanted to do the explosion of the Cyberman ship on film; the exploding prop was made by Alan Marshall. ■

PRODUCTION

Wed 22 Jun 88 Greenwich Gas Works, Tunnel Avenue, London (Open Space Windsor/Building Site/Int. Transit/Park/Deserted Area)

Thu 23 Jun 88 Greenwich Gas Works (Building Site)

Fri 24 Jun 88 Greenwich Gas Works (Building Site/Model Shots/Hangar/Top of Stairs/Gantry/Office Area/Hangar Staircase)

Sun 26 Jun 88 Arundel Estate, Arundel, W Sussex (Countryside/Secret Passage Exit/Country near TARDIS/Ext. Crypt)

Mon 27 Jun 88 Arundel Castle, Arundel,

W Sussex (Private Grounds Windsor Castle/Terrace Windsor Castle/Drawing Room Windsor Castle/Corridor Windsor Castle/Stairs Windsor Castle/Windsor Castle Vaults)

Tue 28 Jun 88 Arundel Estate (Forest – Spaceship Site/Forest near Crypt/Forest near Spaceship/Int & Ext. Crypt/Forest near Road)

Wed 29 Jun 88 Arundel Estate (Int. Crypt Doorway/Int. Crypt/Forest near Crypt/Ext Crypt/Model shot)

Thu 30 Jun 88 Arundel streets (Int. Transit/Windsor Outskirts); Tarrant Street, Arundel (Windsor Back

Street); High Street, Arundel (Windsor High Street); London Road, Arundel (Windsor Outskirts – Deserted Road); Estate roads (Road/Int. & Ext. Limo)

Fri 1 Jul 88 St Mary's, Bramber, Sussex (Lady Peinforte's Garden, Windsor/Lady Peinforte's Study/Tea Room)

Sat 2 Jul 88 Casa Del Mar, Goring-by-Sea, Sussex (De Flores' Garden/De Flores' Drawing Room)

Tue 5 Jul 88 Black Jack's Mill Restaurant, Harefield, Middlesex (Country Pub Garden/Riverbank)

Post-production

The New Jersey Network documentary team recorded an interview with John Nathan-Turner in his office at the BBC's Threshold House, rather than visiting director Alan Wareing and Dave Chapman adding electronic effects to *The Greatest Show in the Galaxy*. Andrew Cartmel was also asked to be interviewed, but declined.

Days scheduled to add the required electronic effects were originally Saturday 20, Friday 26 and Saturday 27 August. Several scenes were enhanced by image manipulation on Paintbox, operated by Jim McCarthy. This created the forest behind De Flores' villa, removed the

dormer windows from Peinforte's house (and painted out the rain) as well as duplicating the Cyberman spaceship and its pulsing lights. CSO was used to lay the spaceship model over the helicopter footage in Part Two, although the rotor blades of the machine could be seen in some shots. Video effects added by Chapman included the blue globe images appearing on Ace's ghetto blaster dish, the arrival of the Nemesis in Part One, the journey through time for Peinforte and Richard, sparks flashing across the Walkmen as they got their orders in Part One and died in Part Two, the arrival of the floating Nemesis in the hangar in Part Three, the merging of Lady Peinforte with her statue alter-ego, the departure of the meteor and the explosions overlaid on the Cyber Fleet.

Below:

Teamwork - the Doctor and Ace triumph in *Silver Nemesis*.



Nazis and Cybermen

E editing on the serial was scheduled between Friday 2 September and Wednesday 5 October; the title sequences were assembled on Monday 12 September. However, editing ran on until Wednesday 2 November. Many scenes were swapped around in editing - originally the serial opened with the comet, then the Doctor and Ace at the pub, then the 1638 sequence and finally the South American scenes of De Flores. Also notable was the reworking of the scenes involving the paramilitaries and Cybermen at the start of Part Three where the sequences of Karl pretending to betray De Flores to the Cyber Leader were removed - although brief shots of De Flores wearing silver



headphones were retained and De Flores' abortive escape using gold dust became his actual escape later in the episode. Eleven seconds of stock OB Ents and Events videotape from *Songs of Praise* showing the real Windsor Castle (broadcast Sunday 27 December 1981) was inserted into Part One as an establishing shot. All the episodes overran to some extent, Part One having about five minutes of material removed from it for transmission. A cut made at the start of Part Two had Richard commenting of the Doctor "his face has changed" and Peinforte adding, "The wench's too, but... of course. Why, toads and adders can be leaders of men, can the Doctor not change his face?" On seeing the TARDIS she then added, "Oh glorious evil. It is he." The original script by Clarke had referred to the First Doctor and Susan at this point. Second edits of Parts One and Two were broadcast with a third edit of Part Three. Scene setting captions were used in Part One: 'South America 22nd November 1988' over the establishing shot of the villa (along with the Part One caption) and 'Windsor, England 1638' over the first scene at Lady Peinforte's house.

Dubbing took place on Thursday 3 and Monday 7 for Part Two, and Tuesday 8 and Saturday 12 November for Part Three. There was also then a special compilation version of the serial prepared for the press screening on Tuesday 15 November; this

was edited on Saturday 5 November and dubbed six days later. Several pieces of dubbing were required including Ace remarking "Oh no, not you again," in Part Three, asking about calculations and observing, "Nice rocket technology." Some of the Cyber Leader's lines in Part Three were amended, along with a line about carrying the Nemesis to their ship in Part Two. The original dub of the serial was plagued by a wiring fault, which placed the stereo channels in reverse. Most of Part One was assembled in mono, and the end of Part Three was originally broadcast in mono because of the fault.

Keff McCulloch provided a complete music score of just over 31 minutes of music, using a harpsichord sound for the seventeenth-century scenes, and incorporating elements of Ron Grainer's theme tune during Part Two. One piece of stock music was also used: *The Ride of the Valkyries (Act III)* from Wagner's *Die Walkure*, taken from a 1983 Classics for Pleasure LP with Karl Anton Rickenbacher conducting the London Philharmonic Orchestra (catalogue number CFP 4144121). Thirty seconds of this was played on De Flores' gramophone at the start of Part One. ■

Left:

Don't worry, Lady P; there'll be another bus along in a minute.

Below:

"Destroy them. Destroy them at once!"



Publicity

Light

The Cybermen return for *Doctor Who*'s silver anniversary.

► A special trailer for the anniversary season was shown at the BBC press launch for their autumn season on Tuesday 16 August. The trailer ran to 1'55" and incorporated clips from *Remembrance of the Daleks*, *The Greatest Show in the Galaxy* and *Silver Nemesis*.

► An outtake of McCoy and Aldred from the serial was screened in Noel Edmonds' *Saturday Roadshow* on Saturday 8 October; this was part of the *Clown Court* segment which featured McCoy introducing outtakes from his episodes and had been recorded on Friday 9 September.

► In full costume, McCoy, Aldred and Third Doctor actor Jon Pertwee promoted the silver anniversary on the Friday 28 October edition of *Daytime Live from Pebble Mill*, along with the West Midlands *Doctor Who* Appreciation Society Local Group. Presenter Judi Spiers emerged from the TARDIS and clips were shown from *The Lively Arts: Whose Doctor Who* documentary from 1977, *The King's Demons* [1983 – see Volume 37], *The Mark of the Rani* [1985 – see Volume 41] and *Remembrance of the Daleks*. All the guests were confused about rumours of a proposed cinema film, and presenter Alan Titchmarsh had a look inside the TARDIS.

► A jubilee party was held for the series at 11am on Tuesday 15 November at a tourist attraction, 3001 Space



Adventure, at Tooley Street in London. This was attended by McCoy, Aldred, Nathan-Turner, Clough and McCulloch – and interviews were recorded for *Hearts of Gold*, *Behind the Screen* and *Open Air*. In the space shuttle interior used at the attraction, *Silver Nemesis* Part One was screened for the press, along with an over-the-top 'B' movie trailer for the serial (with voice over by David Banks). After a ride on the shuttle simulator, McCoy and Aldred officially opened a *Doctor Who* exhibition of recent props housed at the event, and then cut a TARDIS birthday cake with the help of a Cyberman. Also present were Gary Russell and John Ainsworth of *Doctor Who Magazine*. Coverage of the party appeared the following day in the *Daily Mirror*, although the *Daily Mail*, *The Guardian* and *The Independent*

spotlighted the prospective casting of comedian-turned-actor Dudley Moore as the Doctor in the rumoured *Doctor Who* movie.

► *The Making of Doctor Who* documentary integrated material from *The Lively Arts: Whose Doctor Who*, BBC TV review programme *Did You See...?* (13 March 1982), and Part Two of *Attack of the Cybermen*, and used as its theme *Doctorin' the TARDIS*. This single, by The Timelords (a *nom de plume* for the acid house act The KLF) had reached No 1 in the UK music charts on Sunday 12 June. The documentary premièred on Saturday 19 November in New Jersey, with special guests Sylvester McCoy and Sophie Aldred; McCoy and Nathan-Turner then joined the *Doctor Who* Silver Anniversary Cruise from Miami for the next week. John Nathan-Turner attempted to have the programme broadcast in the UK, but found it dismissed by the BBC as being too American.

► The serial was trailed extensively on BBC television, alongside an extract from *The Zarbi*, the second episode of *The Web Planet* [1965 – see Volume 4] to emphasise the anniversary. On Thursday 17 November, *Radio Times* included a four-page colour feature entitled *Who's with Doctor Who* in which Johnny Black studied the companions over the 25-year span of the show, while Sylvester McCoy was the first subject interviewed by William Graves for the magazine's new *My Kind of Day* section. During the week, he had featured in promotional adverts for the magazine.

► On the morning of Part One's transmission on 23 November – *Doctor Who*'s 25th anniversary – the press celebrated the occasion with the *Daily Star* running a *Happy Birthday Doc!* feature, and *Today's McWho's Really Coy* by Anne Caborn. *Open Air* transmitted the previously recorded talk with the show's stars, while Susan Rae discussed the anniversary live in studio with the show's original producer Verity Lambert and Jon Pertwee in Studio B.

Below:
Cheer up guys...
it's *Who*'s 25th
birthday!



Broadcast

► It became clear that because of the BBC's Olympic coverage in September, *Doctor Who* would not be scheduled as planned. John Nathan-Turner rearranged the schedules to start broadcasting on Wednesday 5 October with *Remembrance of the Daleks* and then transmit *The Happiness Patrol* to allow *Silver Nemesis* Part One to go out on the anniversary itself: Wednesday 23 November. This meant that *The Greatest Show in the Galaxy* was going out last – showing Ace finding the earring she had already worn in *Silver Nemesis*, and looking for her rucksack which she had blown up in the Cyberman spaceship.

► *Silver Nemesis* was broadcast on BBC1 in its usual 7.35pm slot, commencing on Wednesday 23 November. However, Parts Two and Three received their world premières just two days later in New Zealand, where Television New Zealand screened a compilation version of the story on Friday 25 November as part of a

special 'Silver Jubilee Week'. The serial was repeated in April/May 1990. It received its Australian premiere on ABC in November 1989 (repeated October 1990), the United Arab Emirates in December 1989, with showings by RTL in Germany as *Das Vermachtnis der Nemesis* (*The Legacy of the Nemesis*) in April 1990 and 1993. In North America it also aired as a 70-minute TV movie.

► In the UK, Part One of *Silver Nemesis* captured an audience of over six million, the largest since *Revelation of the Daleks* [1985 – see Volume 41]. Although the ratings tailed off, the serial had the highest average figure for the season and a strong Appreciation Index. However, the series was still placed opposite *Coronation Street*, with the popular soap still able to attract audiences of 19 million. A BBC audience research study showed the serial to be the most popular of the season with good reactions noted for the performances of McCoy and Aldred.

► On Friday 25 November, the BBC review and discussion programme *Open Air* carried viewer complaints about the scenes of Lady Peinforte shooting arrows at pigeons in Part One of the serial. In response to the comments, the *Doctor Who* production office issued a statement on the subject: "No birds were hurt in

Right:
Take aim...
and fire!



Left:

The Doctor joins in with the jazz quartet... by playing the spoons!



the making of the programme. The two characters involved in the incident were utter villains, and we weren't in any way intending them to be role models."

- ▶ John Nathan-Turner's interview with Rob Curling recorded at the Tooley Street exhibition formed BBC2's *Behind the Screen* at 4.40pm on Monday 28 November.
- ▶ The critical response from the United Kingdom press was variable, with the *Evening Standard's* Kate Saunders being more positive than the *Daily Telegraph*. Nicci Gerrard admitted to being 'hooked again' in *The New Statesman* on Friday 25 and in that weekend's *Mail on Sunday*, Alan Coren compared *Doctor Who* favourably against BBC1's *The Chronicles of Narnia*; Peter Torey in the *Sunday Express* was less impressed and the *News of the World* called it 'timeless twaddle'.
- ▶ In *The Listener* on Thursday 1 December, Mark Lawson commented

how he felt *Doctor Who* had declined in recent years, suggesting that *Silver Nemesis* was based on Wolfram von Eschenbach's take on the Holy Grail quest, *Parzival*. The Wednesday 7 December edition of the BBC's *Points of View* saw Anne Robinson include a viewer's observation that the Mathematician's calculations in 1638 failed to take into account the change from Julian to Gregorian calendar in 1752.

- ▶ *Silver Nemesis* was broadcast in episodic and compilation form on UK Gold from December 1994 and aired on the Horror Channel from November 2014.
- ▶ For the 25th anniversary story, John Nathan-Turner had previously approached Jonathan Powell, the Controller of BBC1, for special funding, a request that was subsequently turned down. As such, series star Sylvester McCoy found the resulting production rather disappointing, feeling there should have been more money spent on it.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Wednesday 23 November 1988	7.35pm - 8.00pm	BBC1	24'31"	6.1M (76th)	71
Part Two	Wednesday 30 November 1988	7.35pm - 8.00pm	BBC1	24'12"	5.2M (94th)	70
Part Three	Wednesday 7 December 1988	7.35pm - 8.00pm	BBC1	24'36"	5.2M (98th)	70

Merchandise

The music from the trailer, *8891 Royale* by Keff McCulloch, was issued in November 1988 on *The Doctor Who 25th Anniversary Album*.

The novel *Doctor Who – Silver Nemesis* by Kevin Clarke was published by Target/WH Allen in November 1989, featuring a cover by Alister Pearson. This was subsequently reissued in September 1993.

Limited copies of an 8x10 art print of Ace in *Silver Nemesis* (signed by Sophie

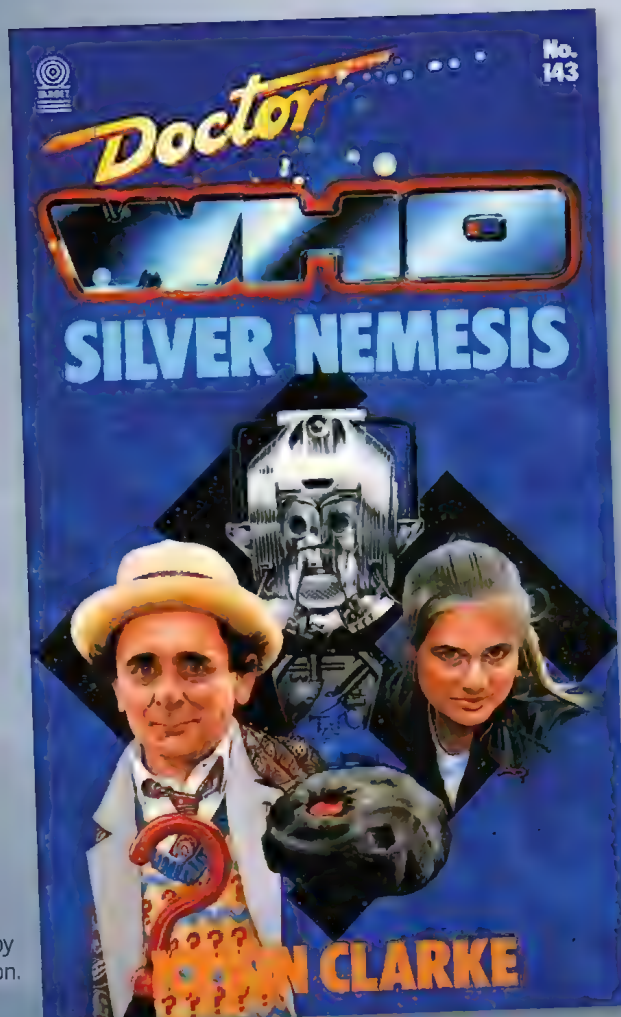
Aldred) were issued in November 2001. Then in 2008, the Stamp Centre issued a cover for *Silver Nemesis*, signed by Sylvester McCoy and Sophie Aldred, limited to 1,000 copies.

Silver Nemesis was released on BBC video in April 1993. This was an extended edition which included 11 minutes of material added to it which was cut from the original BBC transmission due to time constraints. The new cut was compiled by John Nathan-Turner while working on various *Doctor Who* projects for BBC Enterprises. With limited time and money, he attempted to reinstate most of the missing sequences from the existing recording spools and first edits into the broadcast episodes. The release also included a red-edited version NJN TV documentary, *The Making of Doctor Who*, previously broadcast in North America.

Discs of silver

Silver Nemesis was released in a box set with *Revenge of the Cybermen* [1975 – see Volume 23] on BBC DVD in August 2010. It included the following extras:

- **Commentary** – with actors Sylvester McCoy and Sophie Aldred, director Chris Clough and script editor Andrew Cartmel
- **Industrial Action** – cast and crew look back at the, with actors Sylvester McCoy, Sophie Aldred and Gerard Murphy, director Chris Clough, writer Kevin Clarke, script editor Andrew Cartmel, stunt arranger Nick Gillard and Courtney Pine
- **Deleted and Extended Scenes**
- **Trails and Continuity** – BBC1 trails and



Right: Kevin Clarke's Target novelisation, with a cover by Alister Pearson.



Left:
The foil-embossed special edition video release of the story.

Below left:
The cover of the story's DVD release.

continuity announcements from the story's original transmission

- **Photo Gallery**
- **Isolated Score**
- **Radio Times Billings** (PDF)
- **Production Information Subtitles**
- **Trailer**

Silver Nemesis was included as part of GE Fabbri's *Doctor Who – DVD Files* collection in

November 2012.

Music and sound effects from episodes of *Doctor Who* including *Silver Nemesis* were included on the BBC CD *30 Years at the Radiophonic Workshop* in July 1993. Some of these tracks

were later featured on Silva Screen's *Doctor Who: The TARDIS Edition* CD collection in November 2014.

Cyberman metal miniatures (Alector) were manufactured in December 2001; they were available to purchase painted (£7.99) and unpainted (£3.99). Models of the Cyber Leader and a Cyberman were manufactured by Underground Toys in July 2010. A full-size replica of a *Silver Nemesis* Cyberman was produced by This Planet Earth in 2011. ■



Left:
Product Enterprise released a talking *Silver Nemesis* Cyberman.

Cast and credits

CAST

Sylvester McCoy The Doctor
Sophie Aldred Ace
Anton Diffring De Flores
Fiona Walker Lady Peinforte
Dolores Gray Mrs Remington [3]
Gerard Murphy Richard
Leslie French Mathematician
Metin Yenal Karl
Martyn Read Security Guard [1]
David Banks Cyber Leader
Mark Hardy Cyber Lieutenant [2-3]
Courtney Pine and Adrian Read, Ernest Mothle, Frank Tontoh Jazz Quartet [1]
Chris Chering, Symond Lawes Skinheads [2]
Brian Orrell Cyberman [2-3].

UNCREDITED

Terry Duran De Flores' Gardener
John Baker Steve Ausden, Jamie Durdy, Jack Talbot, Sean Barry-Weske, Andrew Searle, Keith Harvie, David Howarth, Julian Redmond, Sean McCrory Paramilitaries

Below:

Cyber Leader David Banks and his Cyber soldiers (half) out of costume.



Jacquella Tew De Flores' Maid
John Ould, Dave Ould Walkmen
David Banks, Gary Downie, Miranda Arness, Vanessa Astell, Gail Abbott, Teresa Donnelly, Julie Hogg, Della McCrae, Sonia Benjamin, Norma Warren, Ian Bodenham, Ian Johns, Mark Howard, Matthew Baker, Ulrie Browne, Alva Shelley, Lewes St Juste, Tony Amerchi, Derek McNally Members of Audience
Paul Heasman Stuntman/Double for the Doctor
Sylvia Victor, Rosamund Hartley Ladies in Tea Room
Wendy Florence Waitress
Christian Fletcher, Daryl Brook, Mike Mungarvan Policemen
Chris Clough Policeman Voice
Duncan Brown Sentry
Ian Fraser, Fiona Cumming, Andrew Morgan, Peter Moffatt, Sally Anne Meese, Nicholas Courtney, Kathleen Bidmead, Stephen Claire, Graeme Curry, Kevin Clarke Tourists at Windsor Castle
Vere Lorrimer Tour Guide
Mary Reynolds Queen Elizabeth II
Derek Van Weenan Security Man
Danny Boyd, Paul Barrass, Scott Mitchell, Tony Carlton, Bill Malin Cybermen
Paul Heasman Stuntman/Cyberman
Paul McGuiness Dying Cybermen
Kevin Clarke Passerby
Fiona Walker Statue
Ricardo Mulhall Hitchhiker
Kevin Clarke Driver
Unknown Chauffeur
Karen Young 1638 Young Woman



Left:

Is Sylvester McCoy jealous of Sophie's *Blue Peter* badges?

CREDITS

Written by Kevin Clarke

Stunt Arrangers: Paul Heasman [1-2],
Nick Gillard [2]

Theme Music Composed by Ron Grainer

Theme Arrangement/Incidental Music:
Keff McCulloch

Special Sound: Dick Mills

Production Manager: Gary Downie

Production Associate: June Collins

Production Assistant: Jane Wellesley

Assistant Floor Managers: Lynn Grant, Jeremy Fry¹

Visual Effects Designer: Perry Brahan

Video Effects: Dave Chapman

Paintbox Artist: Jim McCarthy

Engineering Manager: Brian Jones

OB Cameramen: Barry Chaston², Alan Jessop

Film Cameraman: William Dudman

Video-Tape Editor: Hugh Parson

Vision Mixer: Barbara Gainsley

Properties Buyer: John Charles

Lighting: Ian Dow

Sound: John Nottage [1-3], Trevor Webster [1],
Scott Talbott [2-3]

Costume Designer: Richard Croft

Make-Up Designer: Dorka Nieradzik

Script Editor: Andrew Cartmel

Graphic Designer: Oliver Elmes

Computer Animation: CAL Video [3]

Designer: John Asbridge

Producer: John Nathan-Turner

Director: Chris Clough

BBC © 1988

¹ Trainee

² Camera supervisor

Profile

ANDREW CARTMEL

Script Editor

Andrew J Cartmel was born 1958 in Woolwich, London but raised in Canada. On returning to the UK, Cartmel studied at the University of London. He indulged his writing passion while unemployed and living on a London council estate. He attended workshops at the BBC's Script Unit, a hothouse for young writing talent, and was also interviewed by Paul Stone for a post in the BBC's Children's Drama department.

His father's death in the mid-80s prompted Cartmel to find gainful employment, and after completing a postgrad in Computer Studies at Canterbury joined computer-aided design

company Shape Data Ltd in Cambridge. Cartmel acquired a writing agent, Richard Wakely, on the basis of two unmade scripts. Wakely recommended Cartmel to *Doctor Who* producer John Nathan-Turner and he was soon offered the script editor job. He began his new role on 12 January 1987.

The 1987 series opener *Time and the Rani* [1987 – see Volume 43] had been pre-commissioned, and Cartmel found their script old-fashioned, clichéd and verbose.

Interviewed by David Bishop in the fanzine *Time Space Visualiser* in 2004, Cartmel described his aim for “darker, dirtier, funkier and nastier stories”. He was influenced by modern comics, especially Alan Moore's work on *Halo Jones* in 2000 AD, *Watchmen* and *Swamp Thing*, and in TV terms the offbeat qualities of *The Prisoner* and *The Avengers*.

Cartmel recruited all-new writers and brought in Malcolm Kohll and Ian Briggs, whom he had met at the Script Unit.

Cartmel wrote two audition scenes for the new Doctor's screen tests in February 1987, helping usher in the Sylvester McCoy era. Cartmel felt “saddled” with the ‘screamer’ character of Mel for his first season and in late January 1987 he and Nathan-Turner outlined a streetwise teenage cockney checkout girl, Alf; the character would later be developed as Ace.

His three seasons had a quirky, vibrant feel, mixing fresh ideas with social commentary, most obviously in *Paradise Towers* [1987 – see Volume 43] and *The Happiness Patrol* [1988 – see Volume 44]. He sought a return to a “mysterious, scary, powerful Doctor”.

Cartmel never wrote a script for TV *Doctor Who*, a decision he later regretted. He hurriedly adapted his McCoy audition as Mel's leaving scene in *Dragonfire*

Below:
Andrew Cartmel's *New Adventures* novel, and a page from his *Evening's Empire* comic strip.



[1987 – see Volume 44] and provided the last-minute monologue that closed both *Survival* [1989 – see Volume 46] and the original 26-year run of the series.

Vague plans were in place for a further series of *Doctor Who* in 1990 as Nathan-Turner sought another BBC position and Cartmel recalls his producer turning down an offer to helm detective series *Bergerac*.

Headhunted to become script editor on hit medical drama *Casualty* for its fifth season, aired autumn 1990, Cartmel commissioned Ben Aaronovitch, Ian Briggs, Rona Munro and Stephen Wyatt, but surprisingly this would be his last TV work for a decade. While not referencing *Casualty* directly, Cartmel later expressed dissatisfaction with the “sausage machine” of television.

He returned to the worlds of *Doctor Who*, writing four comic strips for *Doctor Who Magazine* from 1990. The most notable, *Evening's Empire*, was originally halted due to artwork problems but published in a complete volume in 1993. For Virgin's New Adventures novels range he provided the trilogy *Warhead* (1992), *Warlock* (1995) and *Warchild* (1996). Outside of *Doctor Who*, he wrote strips for 2000 AD's *Judge Dredd: The Magazine* in 1995.

Moving into journalism, he worked as a sub-editor at John Brown Publishing in the late 1990s, before becoming editor of SF magazine *Starbust* between 1999-2000.

He briefly returned to TV as story editor/writer on international production *Dark Knight*, a fantasy retelling of *Ivanhoe* made in 2000.

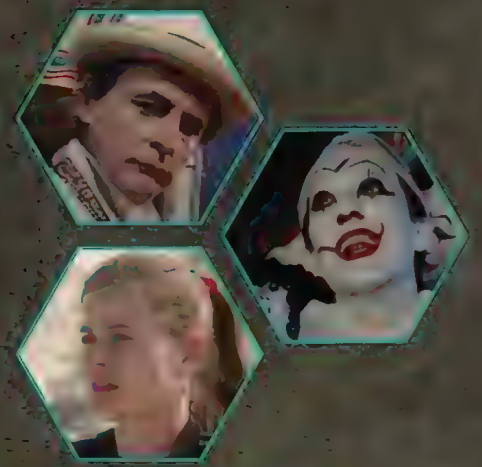
Further *Doctor Who* tie-ins included audio play *Winter for the Adept* (2000), novella *Foreign Devils* (2002) and novel *Atom Bomb Blues* (2005), while *Script Doctor*, his diary of working on *Doctor Who*, was first published in 2005. He was contributing script editor on a Big



Finish audio range of *Lost Stories* featuring unmade adventures in 2011. In 2014 he wrote strips for the *Doctor Who Adventures* comic. A third season script for *Torchwood* entitled *Jinx* went unmade when the show was reformatted as a mini series.

Cartmel has performed stand up, lectured for City University London and Saint Mary's College, Surrey, and his stage plays have included *End of the Night* (2003) and political satire *Under the Eagle* (2008). In 2015, he collaborated with Ben Aaronovitch on an original comic mini-series of *Rivers of London*, based on the hit novels created by his *Doctor Who* protégé. Having written two Rupert Hood spy novels, his thriller series *The Vinyl Detective* is published in 2016. ■

Above: Cartmel helped develop the character of Ace with John Nathan-Turner.



THE GREATEST SHOW IN THE GALAXY

▶ STORY 151

Roll up, roll up! The Psychic Circus has come to Segonax, and it needs acts to keep the audience entertained. The Doctor and Ace are among a weird troupe of performers in the ring – where something sinister waits...



Introduction

Silver Nemesis [see page 6] may have gone some way to re-establishing the Doctor as an enigma, which made it more important than ever that the audience identified with his companion. Perhaps this is why Ace's fears are so thoroughly explored – it's as if we're being explicitly told we should be afraid too. In *Silver Nemesis* she admits that she's scared and, rather insensitively, in many of the stories that follow, the Doctor forces Ace to confront her fears. In the *The Greatest Show in the Galaxy* he takes her to Segonax to see the Psychic Circus, and we learn that she finds clowns creepy.

She wouldn't be the first, of course. Clowns have cropped up in *Doctor Who* many times over the years. *The Celestial Toymaker* [1966 – see Volume 7] featured Joey and Clara, and while they're not presented as obviously creepy, they are pawns in the Toymaker's game, and reflect

Right:
The First
Doctor and
friends in
*The Celestial
Toymaker*.

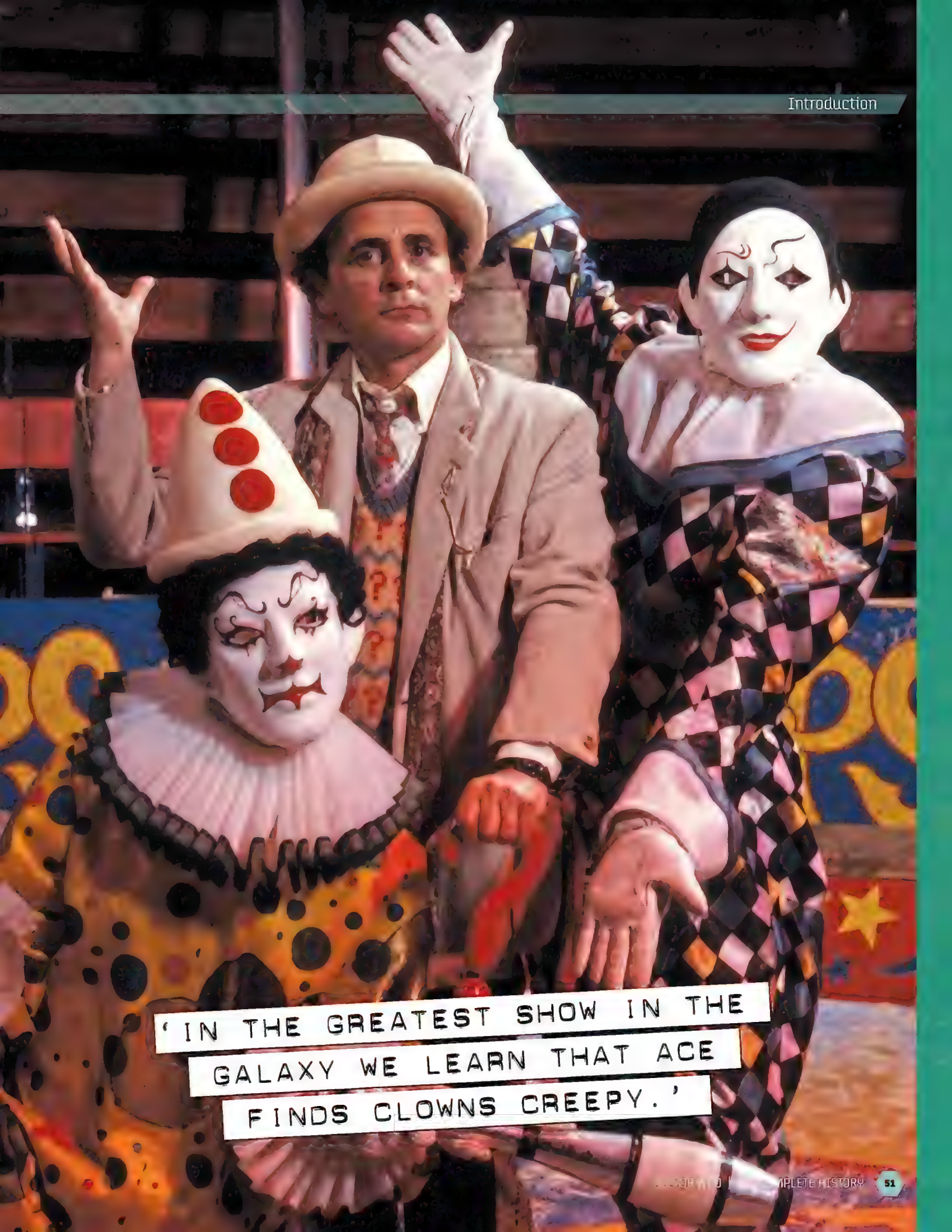


the fate that could befall the First Doctor's companions Steven and Dodo. There are certainly many other instances when the unnerving appearance of clowns has been used to great effect. In *The Deadly Assassin* [1976 – see Volume 26], the Doctor finds himself in the nightmarish dream world of the Matrix and, at one point, he sees his reflection as a laughing clown. A sad-looking clown crops up as someone's fear in one of the rooms of *The God Complex* [2011 – see Volume 69] and, only two stories earlier in *Night Terrors* [2011 – see Volume 68], the Doctor agrees with the young boy George when he says that he hates clowns.

It might be *The Greatest Show in the Galaxy* that helped the Doctor form this opinion. When he first discovers that Ace doesn't like clowns he thinks she's being unfair and that many of the performers show great skill. By the end of the adventure, however, he's forced to concede that there is something sinister about circuses.

A particularly disturbing element of the Psychic Circus is the Chief Clown – one of the most successful villains of the McCoy era. Both his voice and his body language are wonderfully unsettling. He's the creepiest of creepy clowns, occasionally swapping his clown suit for an undertaker's outfit and cruising the lanes near the circus in a hearse.

It's possible that people distrust clowns because they suspect the veneer of hilarity is hiding something beneath. And that's certainly at the heart of what makes *The Greatest Show in the Galaxy* both intriguing and frightening... ■



'IN THE GREATEST SHOW IN THE
GALAXY WE LEARN THAT ACE
FINDS CLOWNS CREEPY.'

PART ONE

In a circus big top, a Ringmaster welcomes the audience to the greatest show in the galaxy! [1]

A robot appears in the TARDIS and plays an advertisement for the Psychic Circus. Ace isn't keen but the Doctor fancies entering the talent contest. [2]

On the desert world of Segonax, Flowerchild and Bellboy are running away from the circus. Inside a hearse, a sinister clown searches for the fugitives using remote-controlled kites. [3]

The TARDIS lands near a roadside food stall. The Doctor and Ace ask the stallholder for directions but she is unwilling to help "weirdos". A three-wheeled motorbike pulls up. The Doctor and Ace ask its rider, Nord the Vandal, for a lift but he refuses.

Flowerchild reaches a bus and recovers a metal box. She is trying to open it when a metal hand grabs her throat.

The Doctor and Ace reach a campsite where intergalactic explorer Captain Cook reminisces while his companion, Mags, excavates a buried robot. The robot lurches into life and fires laser bolts until Ace hits it with a shovel. [4]

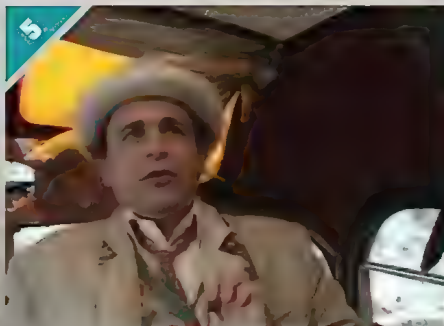
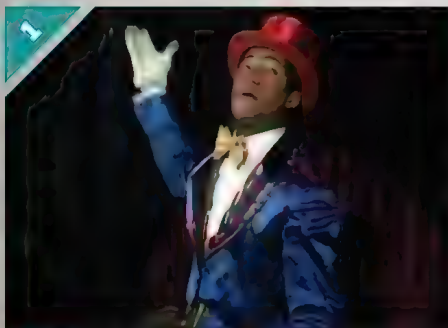
Bellboy collapses near the roadside stall and is dragged away by the clowns.

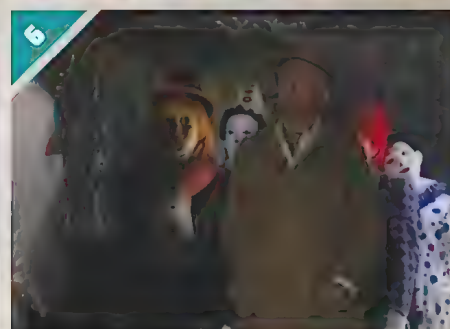
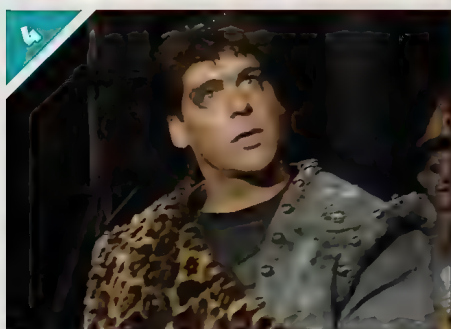
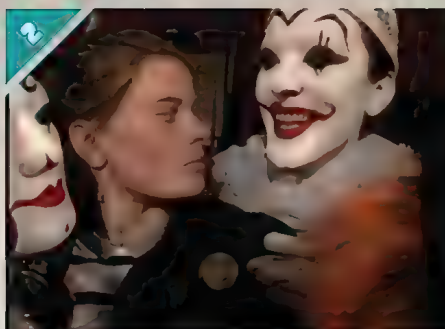
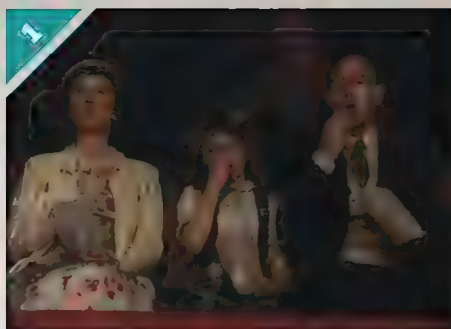
The Doctor, Ace, the Captain and Mags reach the painted bus. A robot Bus Conductor attacks them but the Doctor overloads it by asking for the most complicated ticket imaginable. [5] After the Captain and Mags have driven off, Ace finds Flowerchild's earring.

The Stallslady is delighted when a teenage boy, Whizzkid, cycles up to her - only to ask the way to the Psychic Circus.

The Captain and Mags enter the ticket office, run by fortune teller Morgana. The Chief Clown waves them in. They see Bellboy lying in the ring and Mags gives an unearthly scream.

Outside, the Doctor asks Ace, "Well, are we going in or aren't we?" [6]





PART TWO

The Chief Clown beckons the Doctor and Ace inside. Morgana welcomes them and explains that the Psychic Circus used to travel but has settled on Segonax. The Chief Clown waves the Doctor and Ace into the ringside area.

When they enter, it is dark and quiet. They take their seats next to a family in 1950s clothes. [1] The music starts and the Ringmaster raps a welcome and introduces their next new act – the Doctor. Ace is accosted by the Chief Clown and runs into the depths of the tent. [2]

The Doctor finds the Captain, Mags and Nord waiting in the dressing room, which turns out to be a cage. The Ringmaster arrives asking for the next contestant and Nord is hauled outside.

Whizzkid enters the ticket office and tells Morgana that he is the Psychic Circus' greatest fan. [3]

Nord performs a strongman act and gets a score of three nines from the 1950s family. The Ringmaster then prompts Nord to tell his favourite joke. [4] Nord fails to amuse and is vapourised.

Ace finds Bellboy tied to a bench in a workshop. She hides as the Chief Clown enters and tells Bellboy that he has important work to do.

Whizzkid enters the ringside area where he is introduced by the Ringmaster as their great new act.

The Doctor and Mags pretend to argue so the clowns on guard enter the cage. They knock them out and escape.

Ace is caught by the Chief Clown and locked in the workshop with some deactivated robots – which slowly come to life. [5]

The Doctor and Mags pass through a stone archway into a tunnel that ends at a deep well with a glowing eye at the bottom. The Captain appears behind them with a clown escort, announcing that they are due on in the ring. [6]

PART THREE

Bellboy is still in the workshop and deactivates the robots. [1]

As they return to the big top, Mags reacts to a moon symbol carved on the archway and the Doctor flees.

Bellboy sees Flowerchild's earring on Ace's jacket. He gives Ace the control for the buried robot.

The Doctor follows Deadbeat the sweeper through the tent. The Captain and Mags return to the cage. Whizzkid is delighted to meet a hero.

Deadbeat leads the Doctor to the workshop where he is reunited with Ace. [2] Bellboy remembers that Deadbeat used to be called Kingpin.

The Captain lets Whizzkid to go into the ring before him "as a special favour".

Bellboy recalls that it was Kingpin who persuaded them to come to Segonax - but then the circus was turned into a trap.

Whizzkid steps into the ring and tells the family that this is the most exciting day of his life. They are not impressed and he is summarily vapourised. [3]

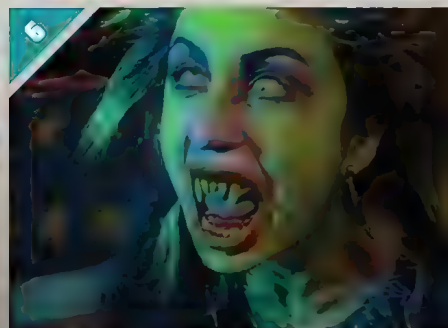
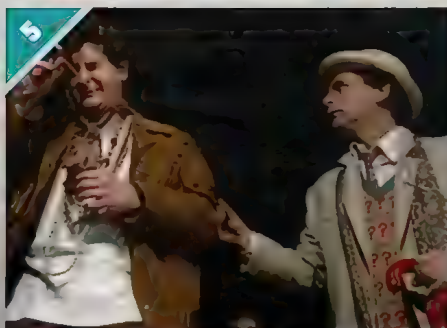
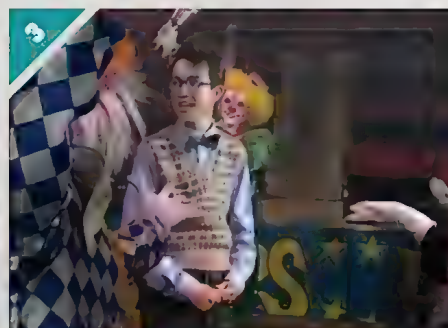
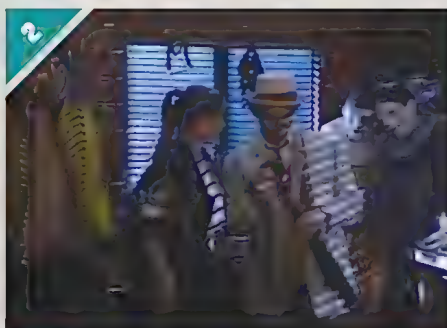
The Chief Clown finds Bellboy in the workshop - alone except for the robots, which Bellboy turns against himself. [4]

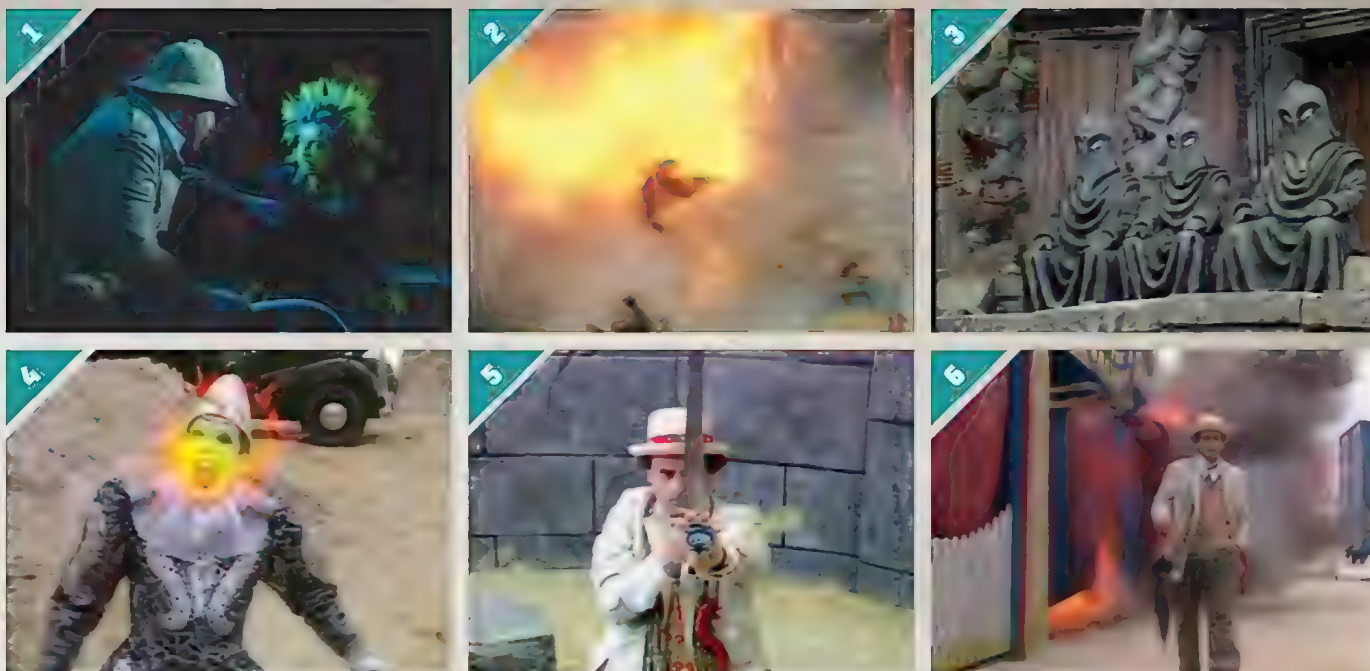
Kingpin leads the Doctor and Ace back to the well and demonstrates how he used a medallion to summon the powers of this world. [5] Ace notices that Kingpin's medallion depicts an eye missing its pupil which the Doctor thinks may have been hidden in the bus.

The Doctor returns to the dressing room and makes the Captain and Mags a proposal; that the three of them should go into the ring together.

Ace and Kingpin escape into the desert, heading for the bus.

The Ringmaster announces the Doctor, the Captain and Mags in the circus ring. The Captain requests a special lighting effect of a crescent moon - and Mags transforms into a werewolf! [6]





PART FOUR

The family is delighted, awarding a score of three nines. Kingpin and Ace reach the bus. Ace finds the metal box, unaware that the robot Bus Conductor is lying in wait. Mags attacks the Captain, savaging him to death. [1]

As the conductor struggles with Ace it breaks open the box and a small blue eye falls out. Kingpin returns it to the medallion and regains his sanity. He tells Ace where to find the conductor's stop button, which makes it explode. [2]

The Doctor and Mags (who has returned to normal) escape from the ring. The Ringmaster and Morgana reassure the family that more acts are on the way but the family vaporises them.

The Doctor sends Mags to get Ace while he enters the ring. But now it has transformed into a gladiatorial arena and the family is revealed as the Gods of Ragnarok! [3]

Mags finds Ace and Kingpin. They hide near the buried robot and as the clowns approach, led by the Chief Clown, Ace uses the robot to blast them. [4]

The Doctor performs magic tricks for the Gods.

Ace, Kingpin and Mags head back to the circus in the hearse.

The Doctor tells the Gods he is reaching the climax of his act and creates a sword from thin air.

Ace, Kingpin and Mags reach the well. The animated cadaver of the Captain emerges from the darkness and takes the medallion, but Mags kicks it out of his hand and into the well – and it reappears in the arena. The Doctor uses it to reflect the Gods' power. [5]

The arena collapses and the Doctor strides out of the big top as it explodes behind him. [6]

Later, Kingpin invites the Doctor and Ace to join his new circus but the Doctor declines as he admits that he's always found circuses a little sinister.

Pre-production

After completing the scripts for his first *Doctor Who* story, *Paradise Towers* [1987 – see Volume 43] in spring 1987, Stephen Wyatt found himself almost immediately asked to write another serial. A script conference between Wyatt, producer John Nathan-Turner and script editor Andrew Cartmel was held on Wednesday 6 May. Cartmel had been on holiday and returned to find Nathan-Turner suggesting a fairground story; this evolved into discussions about a circus entitled *The Greatest Show in the Galaxy* (a title which Cartmel disliked) which could be recorded at Longleat where BBC Enterprises, the commercial arm of the corporation, had run a *Doctor Who* exhibition since 1974. With this in mind, Wyatt considered the notion of creatures that lived underground and came to the surface after the crowds had gone home each day, but related to the attraction in a different way. This concept

Below:
Terrifying
smiles at the
Psychic Circus.



proved unworkable, but suited Nathan-Turner's original circus or fairground setting. Cartmel and Wyatt were thinking in terms of strange, unreal images akin to those from shows like *The Avengers* or *The Prisoner*, hitting upon the notion of a hearse driven by a clown.

Sinister clowns

Drawing upon his dislike of clowns, Wyatt considered a storyline and – having found the behaviour of star Sylvester McCoy so amusing during *Paradise Towers* – was inspired to create a story with an offbeat setting. He hit upon the idea of a sinister group of circus clowns. The story began as a two-page outline for a three-part studio-bound serial. This was a garish, computer-orientated tale in which circus acts led to a deadly game show. The circus was built over a buried alien force which formed an alternate circus. A bored and crazy Howard Hughes-style collector aims to collect a single example of all life for collection, and the circus offers freaks from any civilisations. The Ringmaster was intended as the villain of the piece, with an old granny manning the box office. The Doctor wins out in a series of psychological and physical tricks played by clowns and acrobats which faced all entrants from the moment they arrived to purchase a ticket. They entertained a jury of three, evoking images of ancient Rome, comprising a mum, dad and child watching events like a TV show such as *Juke Box Jury*. The other competitors included a punk and a Non-Entity,



Left:
What's so
funny?

and when the Non-Entity amplifies the Doctor's rage, the circus tent is blown up.

Wyatt was keen to overcome the shortcomings of *Paradise Towers*, particularly with regards to the pacing and being able to write specifically with McCoy's Doctor in mind. At this stage, the outline featured Bonnie Langford's Mel in the companion role. Wyatt expanded the plot, which opened with the Doctor and Mel arriving at a Victorian circus to meet a 'jolly' box office lady and a 'Joe Cool' ringmaster. Mel sees flashes of another high-tech circus, and she encounters a strange animal. The other contestants are a punk teenage female werewolf, a mighty blob, a Thor-style Nordic – Nord – superhero and the green Non-Entity; the first cliffhanger had Nord being 'splattered' after a tumbling routine. In the second episode, Mel is in hiding, the blob dies when it fails to tame some strange creatures, and the Doctor encourages the others to work together in a trapeze act. In the cliffhanger, the captured Mel is placed on a wheel of death at which the Doctor must throw laser arrows. In Part Three,

the family is angry at the Doctor for not killing Mel, and turn into monsters after dismissing the Ringmaster before having the remaining contestants and staff herded into the ring to entertain them – or die. Again, since the Non-Entity can amplify feelings, the Doctor's rage burns the circus and destroys the family. This jokier version was felt to conclude too quickly.

In the subsequent draft, the notion of the galactic hippy outlaws selling out is introduced. Mel has flashes of the real circus because she does not wear the tag handed out at the box office by the 'young, gypsy-like and mysterious' fortune teller; she befriends an animal called the Squonk. Nord is now a superhero unable to tell a joke, and the second episode ends on the punk werewolf's transformation. The contestants draw lots to see who will enter the ring first, and their fear is amplified by the Non-Entity, whom they despise. The Doctor's team works together on a laser tightrope which is part of a computerised pinball machine. This version has a romantic triangle between the Box Office Lady, Chief Clown and

Connections: Wrapped up

► In the TARDIS scenes at the start of the serial, Ace emerges from a cupboard wearing a multi-coloured scarf of the style worn by the Doctor's fourth incarnation, first seen in *Robot* [1974/5 – see Volume 22]. Also visible are Mel's outfits seen in *Time and the Rani* [1987 – see Volume 43] and

Paradise Towers [1987 – see Volume 43].



Ringmaster, with the Box Office Lady distraught when the Ringmaster is killed at the start of Part Three. The blob is replaced by 'a yuppie mutant', a half-human and half-rat/fish creature which became Whizzkid, and falls foul of basilisks which look like innocent elves. The family is killed by the werewolf's rage and their own fury at the inactivity in the ring.

Wyatt's fourth draft outline saw Whizzkid become the Galactic Games King, and the Squonk becomes a Honk, a distorted clown (and a mix of

what became Deadbeat and Bellboy). Nord is turned into a crumbling skeleton in a

magic box. The dead Games King returns at end of the final episode, now fitted with a robot brain and a score panel for a body.

Wyatt was commissioned to write the first episode on Friday 8 May, for delivery on Tuesday 30 June. It was delivered on Wednesday 23 September. Wyatt developed a fifth outline following the delivery of Part One. The story had now changed from a studio-bound, three-part production to a four-parter which required OB work, allowing space to establish an alien world around the circus setting in the debut instalment to be made largely on OB. Fellow writer Ben Aaronovitch, who spent some time working with script editor Andrew Cartmel on developing the structure of the 1988 series, suggested an 'Indiana Jones-style explorer' for Wyatt's serial, from which evolved a new character, Captain

Right:

Segonaxian snacks for the travellers.



Cook, who was originally killed off at the end of the first episode. Cook would be accompanied by a 'punk werewolf moll', Mags, and Mel was replaced by Ace. Flowerchild is a 'female friend' of Bellboy and the Non-Entity is a mind-blown hippy figure who survived the circus tests. With the addition of the extra episode and OB work, the new opening instalment was devoted to the contestants travelling to the circus and establishing their backgrounds. The character of Whizzkid represented any fan; at the time, Wyatt was working on a play about a fanatic as a separate project for Nathan-Turner. This character's importance diminished as the computer game aspect of the story was dropped and he became a fan of the 'Psychic Circus' in a parody of a supposedly typical overly obsessive *Doctor Who* fan. Wyatt disliked the TARDIS scenes and hoped that they would be cut. He also included a reference in the first episode to Griophos, a planet previously mentioned by the Doctor in the opening instalment of *Paradise Towers*.

Psychic Circus

Drafting the episodes, Wyatt found that his liking for the pith-helmeted bore of the Captain was so great that he could not be killed off in Part One and became a new key character. In one version of the early scripts, after the circus collapses at the end, the Captain rose from the debris, still churning out his boring reminiscences. The element of the hippies and the abandoned bus came from Wyatt's dislike of the hippy movement, showing how the dreams of the 60s were betrayed and died. The notion of the robot buried in the sand came from Cartmel. Cartmel also arranged for a copy of Charles G Finney's 1935 novel *The Circus of Dr*



Above: Bellboy and Flowerchild are on the run...

Lao to be sent over to Wyatt to read for inspiration. At the start of August 1987, the pair had also been to see a study of circus performer skills when *Circus Oz* performed at the Big Top in Coin Street.

Following delivery of the first version of Part One, Wyatt was commissioned to write Parts Two to Four on Tuesday 29 September 1987, for a target delivery of Monday 7 December. Parts Two and Three were delivered a week later, on Monday 14 December, with Part Four following on Friday 8 January 1988.

Throughout the early stages of scripting there were a number of changes made, and indeed on Monday 2 November there was great concern from Wyatt and Cartmel that the detailed storyline they had worked on simply didn't work; there were a couple of days' inspirational rewriting and

Connections: What a klutz

▶ The Doctor is seen teaching himself to juggle in the TARDIS console room, using beanbags and a copy of the book *Juggling for the Complete Klutz* by John Cassidy and BC Rimbeaux, first published by Klutz Press in 1977 as the first in its long line of Klutz books. It came complete with juggling beanbags. The Klutz credo is, "Create wonderful things, be good, have fun."





Above: Mags tries to look interested in Captain Cook's latest story.

work continued with a revised narrative. Originally Mags' homeworld was to have been called MacVulpine, and the little girl would be referred to as Sandra. The planet Segonax was described as being a 'beautiful green landscape, if a little gloomy', with scenes set in what was referred to as the countryside for Parts One and Four. The TARDIS was to land by a country lane, and the encampment where the Doctor and Ace meet Mags and the Captain was described as a clearing. The bulk of Part Four also took place at night, with the Segonax day growing darker as the climax of the story approached. A comment in an early TARDIS scene from the Doctor indicated that the Psychic Circus had originated

on Earth. Of the delivered scripts, Nathan-Turner indicated that he particularly liked "the barker", a term which he used to refer to obsessive fans of *Doctor Who*, when referring to Whizzkid. However, he was concerned about possible hints of a relationship between Captain

Cook and Mags. A love triangle between the Ringmaster, Chief Clown and Morgana was also dropped after the first draft.

On Friday 26 February 1988, Mark Ayres, who had previously attempted to compose incidental music for the series by submitting demo tapes, approached the production office once more, advising he was now a freelance composer. After graduating from Keele University with a degree in music and electronics, Ayres had joined the fledgling *TV-am* as a sound engineer to finance setting up his own studio, as well as composing TV jingles, helping dub other programmes and scoring the *Doctor Who*-based *Myth Makers* interview tapes from Reeltime Productions. Ayres' first television commission had been for *Rockliffe's Babies* in 1987. It was at a dubbing session for *Paradise Towers* in 1987 that Ayres first met Nathan-Turner. As a test piece, the producer asked him to score some cues for the first script of *Remembrance of the Daleks* [1988 – see Volume 44], which Ayres submitted on Wednesday 23 March.

3D sets and visual effects

On the same day, director Alan Wareing joined the production. A freelancer since leaving the BBC in 1986, Wareing had impressed Nathan-Turner with his work on *EastEnders* and the second series of *Casualty*. He had started directing while in amateur theatre, and became a television director via the BBC's internal course after working as an assistant floor manager and production assistant on series including *Doctor Who*, such as *The Keeper of Traken* [1981 – see Volume 33]. While training as a director, he had asked Nathan-Turner for assistance with his final project. For this, then-script editor Eric Saward had written a 20-minute directorial exercise based on an idea from

Connections: Spoon fed

► The Seventh Doctor plays the spoons, an activity he first engaged in during his first adventure, *Time and the Rani* [1987 – see Volume 43].



Saward and Nathan-Turner. The producer liked Wareing's ideas and enthusiasm and decided he would be ideal to handle the 'oddball' story of the season.

The first planning meetings for *The Greatest Show in the Galaxy* took place in March 1988. The set designer was David Laskey who had previously worked on the show as an assistant on stories such as *The Twin Dilemma* [1984 – see Volume 40] and *The Creature from the Pit* [1979 – see Volume 31] as well as designing a set for an unbroadcast *The Trial of a Time Lord* [1986 – see Volume 42] spoof on *French and Saunders*. For this story, Laskey used a new Computer Aided Design (CAD) system called EUCLID to help create a 3D version of the circus sets. This innovation allowed him to agree the sets with Wareing before construction began. Laskey took inspiration for his designs of the Psychic Circus from regular visits to Gerry Cottle's

Circus, from which several real circus props were hired for the serial.

Visual effects were designed by Steve Bowman, who had worked on *Earthshock* [1982 – see Volume 35] and served as an assistant on other stories. Sound effects for Serial 7J were developed Dick Mills at the BBC Radiophonic Workshop from April 1988.

The costume designer requested by Nathan-Turner for the serial was Rosalind Ebbutt, who had worked on *Black Orchid* [1982 – see Volume 35]. A prime concern was the robot clowns. Ebbutt and her assistant Sarah Jane Ellis researched clowns past and present, and attended a clown conference in Brighton. Nine different basic designs were arrived at, five using a white-face design while the

Connections: Novel inspiration

► Charles Finney's 1935 novel *The Circus of Dr Lao* contains some similarities to *The Greatest Show in the Galaxy*, centering around a strange circus, and featuring a werewolf act named Maggy Szdolny.



Left:

Hope you're not scared of clowns, Sylvester!

'THERE WERE CONCERNS OVER
NORD'S WINGED HELMET AS THE
ACTOR WOULD BE RIDING A BIKE.'

other four had a red-nosed 'Auguste' motif. Generally, two copies of each costume were made. In association with make-up designer Dee Baron (who had supervised on serials back to *The Twin Dilemma*), Ebbutt devised a balaclava-like affair for the clown heads. This prevented the artistes' hair showing, and was covered by a mask and a wig – making the costume very hot when on location. The clowns wore long leather gloves, ensuring the actors' arms were not visible; the undertaker costumes for the clowns were hired from costumiers Bermans and Nathans. Other concerns for Ebbutt were over the winged helmet for Nord the Vandal (her designs gave his name), knowing that the actor would be riding a bike of some sort, although the eventual use of the three-wheeled vehicle meant that this became less of a worry. The family of three was based on very drab fashions of the 1950s, akin to the family who'd advertised Ovaltine, and the costumes were sourced from stock. Whizzkid was an amalgam of 1960s styles with a late 1950s comicbook look.

Guest stars

The Drama Early Warning Synopsis for the serial was issued on Thursday 7 April, listing Christopher Guard and Gian Sammarco as the guest stars. Guard was cast as Bellboy; Nathan-Turner had previously cast him in a production of *Cinderella* at Drury Lane in 1973, along with his brother Dominic, who had appeared in *Doctor Who* playing Olvir in *Terminus* [1983 – see Volume 37]. Gian Sammarco was cast as Whizzkid by Nathan-Turner; the young actor was a well-known face on British television at the time, playing the title role in *The Secret Diary of Adrian Mole Aged 13 ¾*, and its sequel *The Growing Pains of Adrian Mole*,

the latter being broadcast in the autumn of 1987.

Following submission of test pieces for *Remembrance of the Daleks*, Ayres submitted further music demos for *The Greatest Show in the Galaxy* on Wednesday 13 April, and on the strength of these the producer booked him to score the first two episodes on Tuesday 26 April. The commission for the final two shows came later on Monday 8 August; he was formally contracted retrospectively on Thursday 22 September. The composer was delighted to be working on one of his favourite TV programmes.

Auditions for *The Greatest Show in the Galaxy*'s guest cast were held on Thursday 14 April. Holly de Jong and Fiona Victory were seen for Morgana, with the part eventually going to Deborah Manship; Francesca Folan, Joanna Hargreaves, Jo Unwin and Natalie Ogle for Mags; and Clarke Peters (who was not available) and Richard Lloyd King as Ringmaster. Peter Straker, who had appeared in *Destiny of the Daleks* [1979 – see Volume 30], was also approached, but was unavailable.

Alan Wareing was keen to cast TP (Thomas Patrick) McKenna as Captain Cook, adding to an impressive guest cast;

Below:
"I just can't contain my excitement!"





Above: Captain Cook wants to tell you a story.

Wyatt was delighted by this since he had hoped that McKenna would play the Chief Caretaker in *Paradise Towers*. The Irish-born actor had appeared in the TV drama *Looking for Clancy*, which Nathan-Turner had worked on in 1975. McKenna had also appeared in *The Avengers*, *Callan*, *Blake's 7* and *Minder*, with films roles in *Anne of the Thousand Days* (1969) and *Silver Dream Racer* (1980).

The part of Mags was won by Jessica

Martin, a talented young comedian and voice artiste who had featured on *Bobby Davro's TV Weekly*, *Copcats* and had been heard on *Spitting Image*. She was cast by Nathan-Turner after he had seen her impressive impersonation of Judy Garland singing *Get Happy* on LWT's *Tarby and Friends* on Saturday 17 May 1986 and wanted somebody who could scream like a banshee; originally Mags was to have spoken with a

thick Glaswegian accent, but the producer vetoed this as he felt it was too comedic, and Martin was pleased to play a straight role, in contrast to her usual comedy ones. Chris Jury, playing Deadbeat, was well known as sidekick Eric in the first series of *Lovejoy* (on which Alan Wareing had worked), and was a keen viewer of *Doctor Who*; he had also been invited to see Nathan-Turner in January 1987 but had been unaware that he was being considered by the producer as the Seventh Doctor. Both Wareing and Nathan-Turner had met Dee Sadler prior to her casting as Flowerchild and had enjoyed watching her in the BBC1 sitcom *No Place Like Home*, while Chicago-born Ricco Ross was cast as the Ringmaster, having worked in the UK for some time, most notably in the movie *Aliens* (1986).

Circus skills

Like Martin, many of the guest stars had associations with comedy: performing a cameo as the Stallslady was Peggy Mount, an experienced actress associated with roles in series such as *The Larkins*, *George and the Dragon* and *You're Only Young Twice*, while Daniel Peacock, playing Nord, had appeared in *The Comic Strip Presents...* and *The Kenny Everett Television Show*. Dean Hollingsworth had appeared as a series of androids in *Timelash* [1985 – see Volume 41] and was now back in robotic mode as the Bus Conductor.

Cast in the key villain role as the Chief Clown was Ian Reddington, whom Wareing had previously used in *Casualty* on the 1987 episode *Cross Fingers*. The character was the only clown not to wear a mask, since he was not a robot. However, all the other robot faces were based on slightly larger casts taken from of Reddington's face. Ten versions were made of each of the

Connections: Dear diary

► Gian Sammarco (Whizzkid) starred in the TV adaptation of Sue Townsend's *The Secret Diary of Adrian Mole Aged 13 ¾*. The series also featured Louise Jameson as Tania Braithwaite. Louise played Leela,

companion to the Fourth Doctor from 1976-7.



different clown faces which were vacuum formed by visual effects. The eyes were originally covered in a metallic foil which acted like a two-way mirror, although this was found to steam up badly on location – even with pinholes in the mask to allow air circulation. One of the clown extras then suggested to Baron that she should use a coloured gel similar to those used on motorbike visors, and this replaced the foil.

A day of auditions for the various circus skills specialists required for the story was held on Thursday 21 April. A total of 40 performers were seen throughout the day, with 13 being successful.

Rehearsals for the OB material started at the BBC's Acton rehearsal rooms in Room 302 on Friday 6 May, running until Thursday 12 May. Most of the guest cast members were needed on location. All the scenes requiring Peggy Mount, Dee Sadler and Dean Hollingsworth would be recorded during this time. McCoy had

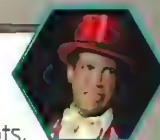
just returned from a week's holiday away with his family, and was particularly looking forward to this script.

Sophie Aldred had made her first American convention appearance at RelaxiCon in Trenton, New Jersey on Sunday 1 May; she also performed pledge breaks for the New Jersey Network. She had then undertaken a charity bike ride from London to Oxford and had

a week's holiday in Norfolk. Now more settled in their roles, McCoy and Aldred decided that Ace would address her friend as 'Doctor' when she was really concerned as opposed to 'Professor'. Reddington came up with the Chief Clown's sinister hand gesture, while Martin was taught to move like an animal by some of the circus extras. ■

Connections: Oh, good grief

► In the original scripts, the Ringmaster is described as a 'Joe Cool', referring to the ultra-cool alter-ego of Snoopy, Charlie Brown's dog in the popular *Peanuts* newspaper strip by Charles M Schulz between 1950 and 2000.



Left:
Clowns are
creepy.

THE GREATEST SHOW IN THE GALAXY

STORY 151

'JOHN NATHAN-TURNER FACED
THE POSSIBILITY THAT GREATEST
SHOW WOULD BE CANCELLED...'

Production

The first work on the show was the filming of model effects at the visual effects workshop. Some of the sequences would remain unused, including a shot of a miniature TARDIS constructed by visual effects assistant Mike Tucker, and the junk mail probe, made by his fellow assistant Tony McKillop, approaching the police box in space. Laser and smoke cone effects for the well were also recorded at the workshop.

OB recording commenced on Saturday 14 May at the area to be used as the planet Segonax - Warmwell Quarry, near Dorchester. The crew was based in Weymouth, and enjoyed the work since the generally young cast got on well together. Sophie Aldred also found that her character of Ace was now working properly, bouncing off the frustrated father-figure of Sylvester McCoy's Doctor. The weather at the quarry was extremely hot, causing Reddington's make-up to run.

The first two days of OB work were situated at Skinner's Road in the quarry, and recording started on Saturday afternoon from 2pm to 6pm with all the scenes on the country lanes for Parts One and Four. These required some of the distinctive forms of transport used in the serial: the hearse driven by the clowns and the Jeep driven by the Captain which Wareing wanted fitting with an electric window. The day rounded off with the first few scenes between the Doctor, Ace and the Stallslady for Part One and the arrival of the TARDIS by the lake. The mush which the Doctor and Ace had to consume was a revolting mixture of sweetcorn and

custard. Kingpin's medallion was made by external props contractors Robert Allsopp and Sue Moore. Beside the stall (adorned with a variety of inflatable fruit) was a large billboard advertising the Psychic Circus. More imaginative transport was needed, in this case both the horse and cart for the stall, and the motorbike ridden by Nord. This vehicle was called 'Long Life'; a five-wheeler based on an old Triumph, provided by two biking enthusiasts, Boots and Ferret from Cougar Custom Components at Leighton Buzzard; it was modified by visual effects to splutter and backfire.

With a *Radio Times* photographer present, recording on the Sunday began at 8.30am with the scenes using the Landing Base for the arrivals of Nord and Whizzkid in Part One – each surrounded by jets of smoke. Scenes between Bellboy and

Below:
Nord arrives
in style!



Flowerchild on the run from the clowns in Part One occupied the main unit for most of the day. The rest of the scenes with the Stalls lady were then completed, whereafter the action switched back to the country roads. For the scene of the Doctor and Ace nearly being run down by the hearse, radio microphones were attached to the costumes of McCoy and Aldred so that their conversation could be heard clearly. Originally in the scene where the Stalls lady obstructed the hearse as the clowns pursued Mags, the vehicle was to have swerved off the road and burst a tyre. Early scripts also indicated that the Chief Clown should wear a medallion over his undertaker's garb. Second unit material was directed by John Nathan-Turner at the request of Wareing to cover recording of the inserts of kites flying in the sky. By the 6pm wrap, Peggy Mount and Gian Sammarco had completed their location work and departed the next day.

Stunts and skills

Monday 16 saw all the scenes at the circus site being recorded, with the vestibule section of the tent erected in the quarry. Alan Heap was on hand to play all the clowns performing stunts. To allow him to change costumes and appear as different robots, the transmission sequence recording of all the scenes outside the tent was amended slightly. Heap appeared first on a highwire for Nord's arrival, on a unicycle as the Doctor and Ace approached and the on stilts when the Captain and Mags arrived. In another guise, Heap was also the clown doing the juggling for the insert on the TARDIS scanner in Part One, recorded at the end of the day. The complete one-twelfth version of the circus seen in long shots was a six-foot model made



over a two-week period by visual effects assistant Mike Tucker. On location it was protected beneath a canopy of canvas and aluminium until its destruction in Part Four could be recorded by deflating its internal air bladder during the afternoon's recording. For the destruction of the vestibule, McCoy had been informed that this would be achieved using air mortars. However, the visual effects team discovered that it had been supplied with the incorrect hoses, and so used explosives for the effect after all; they did not inform McCoy who performed the shot without flinching at the massive blast behind him, walking calmly away at the story's conclusion.

Golden Pond was the location venue for recording on Tuesday 17 May, providing the location of the hippy site, complete with a psychedelically painted bus. Wyatt's script specified that the bus should be a bright yellow double-decker, painted with figures such as Bellboy (although eventually only a single-deck

shell was used). Although envisaged by Laskey as a double-decker, the bus used was previously seen as the Nostalgia Tours bus in *Delta and the Bannermen* [1987 – see Volume 43] and still owned by BBC Exhibitions, which had acquired it from the *Doctor Who* production team at the same price it was originally purchased for. All these scenes were generally recorded in transmission order, with the Bus Conductor being blown up twice during the day. The Bus Conductor was built by Tucker, and went through several changes when it was felt the original large pumpkin-like head was too cartoony; the eventual, more elongated version was made in two halves with hemispheres from an architectural model company. For the point-of-view shots of the Conductor, McCoy had his lines pinned to the cameraman's chest; McCoy ad-libbed his line, "Just the

Above:
Things heat up
in Warmwell
Quarry.

Connections: Musical theatre

When he grabs Ace, the Chief Clown purrs, "Let me entertain you," the title of a song from the 1959 musical *Gypsy* by Jule Styne and Stephen Sondheim.



Connections: One giant leap

► On making his final journey into the realm of the Gods of Ragnarok, the Doctor paraphrases astronaut Neil Armstrong's famous speech on being the first man to set foot on the moon on 20 July

1969: "One small step for man, one giant leap for mankind."



Right:
A lone wolf...

ticket," to replace the scripted pun "all's fares in love and war" after the destruction of the robot conductor. During the day's work, Aldred realised that one of her *Blue Peter* badges had fallen off her jacket, and since it was an obsolete design a best match had to be found for continuity purposes. Back at the unit hotel, the crew found themselves joined by another BBC team from *Crimewatch* against whom

they played skittles. While at the hotel, TP McKenna was mistaken for TV artist Tony Hart, despite the fact that the actor was a bit of a hell-raiser; McCoy quickly got on well with him.

The final day of OB recording, Wednesday 18, was spent at the area known as Blue Lagoon (so called because the pools were coloured by chemicals) which was close to the area used for the Circus. The day's work was hampered by adverse weather conditions. The scenes recorded were mainly those in the clearing with the buried robot where the Doctor and Ace first met Mags and the Captain. Visual effects provided the huge robot buried in the sand and a collapsing table which performed on cue as the robot's illuminated red laser eyes fired at it. The robot was built and operated by visual effects assistant Jim Lancaster (seeing out through a two-way mirror in the chest) with Lancaster using a foot-switch to trigger pneumatic rams that pushed the huge frame up into sitting position. Lancaster controlled the right arm, while assistants Tony McKillop and Bidy Palmer did the rest by remote control. It was also originally intended that the robot should speak, crying and saying that it promised to be good if somebody

released it, but then turning nasty and threatening to bite people with its sharp teeth. There was also a short sequence in which the Captain and Mags departed in the Jeep, leaving the Doctor and Ace by themselves. The day ended with a couple of cutaway shots – these were the start of scenes with Bellboy and Flowerchild on the run (recorded by a second camera directed by Nathan-Turner), and the final one was the view of Segonax seen by the Doctor and Ace as they emerged from the TARDIS. It had been intended to show a dummy clown being blown apart by the buried robot's laser fire, but the crew ran out of time to record this. A party to celebrate the end of OB work was held, where Jessica Martin performed a *Doctor Who* act, impersonating previous female companions and members of the crew. By now, Sophie Aldred had managed to establish a working relationship with Nathan-Turner, following his angry response to her request for a taxi home after late recordings on *Remembrance of the Daleks*; the pair had bonded over a skittles match against the cast and crew of



the BBC1 police drama series *Rockliffe's Babies* which had been recording on location nearby.

Rehearsals for the scheduled studio blocks were held between Friday 20 May and Monday 30, with the first planned studio recordings running from Tuesday 31 to Thursday 2 June. During rehearsals for the magic tricks, the rehearsal rooms were closed to all other cast and crew while magician Geoffrey Durham (AKA the Great Soprendo) taught some trade secrets to McCoy.

Asbestos attack

It had been planned to record most of the scenes in the circus ring for Parts Two to Four on the first studio day, followed by scenes in the kite workshop for Part Two. Wednesday 1 June would be spent on the rest of the ring and seating scenes for Part One and other inserts for Part Four, plus all the scenes in the entrance vestibule. The last day of the first block would then be devoted to corridor scenes and all the sequences set in the backstage cage. The scenes involving the stone chamber, the archway, the clown workshop, the TARDIS console room and the ancient circus would then be recorded in the second studio session which was due to start rehearsing on Monday 6 June for recording in studio over Wednesday 15 and Thursday 16 June. In the meantime, The Timelords released *Doctorin' the TARDIS* on Monday 23 May; this soon became a surprise hit. Aldred attended TenCon in Liverpool over Saturday 28 and Sunday 29 May while McCoy appeared at a UFP TrekCon and on *ITV Telethon* over the Bank Holiday. An extract from *The Claws of Axos* Episode Four also appeared on BBC2's *Babylon II* on Monday 30.



On Friday 27 May, routine refurbishing in Studio TC2 at BBC Television Centre revealed the presence of asbestos fibres – a potential health hazard – in the ceiling area. Air samples taken in several other studios also indicated the danger and although the quantities fell below the limit set by the health and safety executive, the BBC closed all the studios. Nathan-Turner was informed by Ben Rea, head of planning, that *The Greatest Show in the Galaxy* could remain in production if an alternative studio could be found for the first recording block now that Studio 6 was not available.

A memo concerning the crisis was issued on Tuesday 31. The weekend schedules had been generally adhered to, despite the problems, but apart from the Television Theatre and Studio TC8, which would be reopening later in the week, there was to be no studio facilities available at TV Centre for some time. Although the OB work for

Above:
...and the next
act is... the
Doctor!

Connections: Famous motto

► The Doctor's "three for one and one for three" was a reference to the motto of the title characters in Alexandre Dumas' 1844 tale *Les Trois Mousquetaires* (*The Three Musketeers*): "One for all and all for one."





Above:
The *Greatest Show* goes on at BBC Elstree.

the serial was already in the can, the cast and crew had been booked for work on *Doctor Who* up to the middle of June – the estimated period the studios at Television Centre would be safe again.

Nathan-Turner was informed late in the day on Friday 3 June that the studio allocation problems would not be sorted in time for the second studio session. This placed the show in more jeopardy since Programme Planning recommended the serial's cancellation until the PSC – Portable Single Camera – work could be extended within budget. Nathan-Turner was faced with the possibility that, like *Shada* in 1979, *The Greatest Show in the Galaxy* would have to be cancelled with all the location work already completed. For a couple of hours the project was officially cancelled as the producer fought for its survival. One potential solution offered to Nathan-Turner was a warehouse facility

in Bristol which was used by the BBC for recording the interiors on *Casualty*; a five-day version of the first recording block was planned, with hopes that the second session would take place at Television Centre. Unfortunately, another BBC drama, *Shadow of the Noose*, could not guarantee transmission unless it was allocated the time at Bristol. Having lost the warehouse, Nathan-Turner and Wareing hit upon the idea of recording in a tent in a field off the A40. This was ruled out since all remount work had to be done on BBC property. To this end, David Laskey and Programme Planning suggested erecting the tent in the grounds of one of the BBC's facilities, such as a car park; Laskey had been working here on the BBC1 quiz *Going for Gold*.

Within a couple of days, an agreement was reached with BBC Elstree, a studio complex situated at Borehamwood, which

housed the backlots for *EastEnders* and 'Allo, 'Allo. It was arranged that *Doctor Who* could record in a tent erected in the Boiler House car park at the studios for the following week, with the tent put up on Saturday 4 June and demounted by Monday 13. Laskey sourced a suitable marquee from a Netherlands-based company, Neptunus. The dimensions of the eventual tent structure were not too much smaller than the floor space available in the originally allocated studio.

The Ringmaster's rap

Further setbacks occurred on Friday 3 when Nathan-Turner was told that *The Greatest Show in the Galaxy* had lost its second studio session, so all remaining work would have to be done on OB. There were concerns that the scenes with the Doctor swinging on the ropes in Part Four would be lost since the tent structure would not be as sound as the lighting rigs at Television Centre, but the producer dug his heels in and kept the sequence in. By rescheduling the shoot again, it appeared that the serial could be completed by working very rapidly.

Due to the rescheduling, two of the 10 original clown extras to be used in studio, Julian and Miki Wisdom, were now not available and so were replaced by two other special skills artistes, Raymond Dunston and Earth G. The new schedule would be particularly demanding for McCoy, who was needed each day. Instead of two blocks of three days in studio, there would be a whole week with little time for rehearsal. As such, Nathan-Turner hastily arranged a script readthrough for McCoy and Aldred in a conference room at Elstree. In the tent, immense adaptability was required from the technical crew trying to set the lighting and the camera

cabling. Generally, only two cameras were available, and usually recording was done with only one camera in the manner of a standard Outside Broadcast.

Unusually, Mark Ayres had to provide a few sections of music prior to recording, instead of dubbing afterwards. This was the rap rhythm for the Ringmaster which would need to be played into the tent for Ricco Ross to react to, and then be redubbed in post-production. Influenced by a chart single of the time, *Bad Young Brother* by Derek B, Ayres produced the 'scratch' effect by sampling Frankie Goes to Hollywood's 1984 hit *Two Tribes* onto tape and running it back and forth across the heads.

When PSC work began at Elstree on Monday 6 June, Ian Fraser was brought in as a second production manager to assist Gary Downie, who had replaced Suzanna Shaw after she suffered a bereavement; the crew recalled that

Connections: Fighting talk

While facing off against the Gods of Ragnarok, the Doctor quips, "You ain't seen nothin' yet", "the title of a 1974 single by Bachman Turner Overdrive. It also evokes singer Al Jolson's famous quote, "You ain't heard nothin' yet, from the *The Jazz Singer* (1927)," the first-ever 'talkie' film.



Below:

A cast of weird and wonderful characters.





THE GREATEST SHOW IN THE GALAXY

'THE NEW SCHEDULE WOULD BE
DEMANDING FOR SYLVESTER MCCOY
WHO WAS NEEDED EACH DAY.'

Downie was unhappy during production, having disagreements with designer David Laskey. Recording generally ran from 9.30am to noon, and then from 1.00pm to 5.30pm. Since the OB work, Daniel Peacock's hair had been cut very short; Dee Baron attempted to weave in hair extensions to cover continuity. Work concentrated on all the scenes set in the vestibule of the Psychic Circus, during which there were pauses for the clown extras to change costume at the end of Part One (shedding their undertaker garments to show their carnival outfits).

Morgana's box office was a caravan, around which the tent was erected in the car park.

Lupine transformation

The fortune teller's vac-formed crystal ball was pumped full of smoke and then detonated. The final scenes to be taped in the vestibule were those with TP McKenna in his zombified make-up for Part Four. Props around the vestibule included specially painted and printed advertising posters from the Psychic Circus' past, covering their appearances on Marpesia, Cinethon and the Boriatic Wastes among others.

The day was due to conclude with the two scenes set in the kite workshop for Part Two, although due to time pressures time these had to be abandoned. One of the problems with working at Elstree was noise from the adjoining backlots, plus aircraft landing at the nearby Elstree Aerodrome, against which the marquee offered little protection. Wareing decided to have some screens erected around the tent, which at first caused even more disturbances to the recording than the noise. In places, Mark Ayres' music had to cover up such background sound.



The first thing to be recorded on Tuesday 7 was one line of dialogue from the father, to be inserted into the scene from Part Four where the booming voice of the God called the Doctor's party back to the ring from the vestibule. After this, recording continued in the large ring of the Circus itself, beginning with the climax of Part Three where Mags underwent her lupine transformation. Because of the make-up changes required by Martin, this was recorded in sections, and while the actress was undergoing the next stage of lycanthropy, other scenes from Part Three were made. The transformation was kept as simple as possible, adding elements to Jessica Martin's costume and make-up at four different stages of recording. The first stage saw Martin wearing specially made contact lenses, which she had obtained three weeks earlier to get used to – although these still restricted her vision. The original plan to use large contact lenses and create a full wolf's eye was abandoned since it would have required an optician in studio, and Martin found them painful to wear. For the first stage, Martin

Above:
Kingpin knows
the truth.



Above:
The eye has it!

also wore 'plumpers' which puffed out her cheeks. For the second stage, Martin inserted the first of three sets of special teeth made by dentists Haynes & Kulp, and yellow slime was added around her mouth. Stage three saw changes made to her hair colouring and with make-up on her hands. The costume changes involved zipping extra pieces of fur onto Martin's leotard and the effect was completed by a pair of fur gloves and some fur earrings. For the complete transformation, Martin wore the largest set of fangs, in addition to a set of long finger nails.

Facial make-up was changed again, and the skirt of the costume was swapped for one trimmed with fur. During one sequence, the actress closed her mouth while wearing the fangs - which the teeth were not designed to do - and one of the teeth snapped off. The offending fang had to be located in and glued back into place. Following this, the ringside

scenes for Part Four were shot, along with recording pauses for McCoy to be put in his harness; stunt arranger Tip Tipping also doubling for the actor in some of the stunt shots. The day ended with the scenes set in the ring and seating areas for the climax of Part One, including the use of a flickering high voltage arc lighting for Bellboy's punishment. At one point, a row erupted between Downie and Laskey, resulting in Downie storming off the set, before returning and apologising for his behaviour. A rap from the Ringmaster just prior to this was deleted in editing.

With a *Radio Times* photographer again in attendance, Wednesday 8 concentrated on all the scenes set backstage for Parts Two and Three. The Captain's double-headed coin was made by Tucker and featured the head(s) of Alpha Centauri from *The Curse of Peladon* [1972 - see Volume 18] and *The Monster of Peladon* [1974 - see Volume 21].

Malfunctioning robots

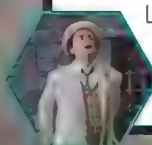
Thursday 9 then began with a special contact lens shot for the family, using UV light, to be inserted into Part Four. Taping carried on back in the ring with the scene of the Ringmaster and Morgana vanishing, and more scenes from Part One including the inserts for the TARDIS scanner screen and also Ross' performance to Ayres' rap track. Ross was uncomfortable with the dance aspect of the Ringmaster's character. Scenes for Part Two were also recorded which required the various clowns doing tumbling, stilt walking and juggling. One clown was given a costume with a false back, allowing a camera shot of the Ringmaster adjusting one of the malfunctioning robots.

The last day of the week, Friday 10, was spent on scenes set in the corridor leading

Connections: Final curtain

► The Doctor's retort to the Gods at the climax to Part Four, "La commedia è finita" is a direct quote from the 1892 opera *Pagliacci* by Ruggero

Leoncavallo. It fittingly translates as, "The play is over."



to the circus, vestibule, and all the general tent corridor scenes for Part Three. The working conditions and pressure caused McCoy to lose his normally even temper when the floor manager read the wrong lines in on several takes of a scene he was performing in the tent corridors with Martin.

Prior to the second recording block at the Elstree tent location, a further three days of rehearsals began for the remaining recordings on Sunday 12 June, with OB work recommencing on Wednesday 15 June. By now, the arrangement of the tent and sets in the Elstree car park had become referred to as 'Laskey's Studio' after set designer David Laskey.

First to be recorded were all the scenes in Part Four with TP McKenna in his zombie make-up, followed by a variety of effects inserts and cutaways – close-ups inside the hearse for Part One, shots of the Bus Conductor's hands and the ticket machine and all the eye shots for the well in the

stone chamber. With McKenna's make-up now altered back to that of the living Captain Cook, recording continued with the chamber scenes for Parts Two and Three and concluded with the scenes at the Stone Archway in Part Three. Again, special lighting effects were used for these scenes, emphasising the crescent motif over the archway. The medallion was made to glow by means of front axial projection. The stone chamber was actually a raised set on a six-foot platform which gave the team a well to shoot up and down. This was the final day that required McKenna, who aggravated an Achilles tendon problem when he fell off the ledge in his death fall, landing on the wrong foot.

Thursday 16 saw the recording of scenes in the robot workshop, the TARDIS and the kite workshop (the two scenes not completed the previous week). The scenes in the robot workshop were done first, with four of the clown extras playing half-constructed robot clowns for the



Left:
The Gods
rock up for
recording.

Right:
The Doctor
joins the club.



scenes in Parts Two and Three. One of the extras wore a false arm that Ace ripped out of its socket. There was also a dismembered robot clown arm that grabbed at Ace operated by one of the visual effects designers through a hollow table. A small version of the buried robot was also featured, this being a radio-controlled model with moving arms. After that came inserts set in the corridor outside the workshop trailer, with the Bus Conductor leaving intact in Part Three, and then arriving in pieces in Part Two.

The TARDIS scenes were conducted next, with the usual set built inside the tent setting – complete with wiring hanging down from the ceiling. Originally, three TARDIS scenes had been scripted, with the Doctor and Ace initially checking the satellite for radiation or explosives, and also the Doctor saying that Ace could have used up all her Nitro-9 on the Daleks

(referring to *Remembrance of the Daleks*). Work ran badly behind on the TARDIS scenes. Aldred halted during one take, believing the sound of a lorry had ruined it; this angered Downie, which in turn upset Aldred. Chris Jury was thrilled to be able to stand in the TARDIS set. McCoy purchased a copy of *Juggling for the Complete Klutz* to prepare for this specific skill, which the crew assumed he already possessed from his stage work; he and Aldred were also tutored by some of the street performers hired as clowns. When the balls went missing during the Doctor's juggling, they had been caught off screen in a shrimping net. The junk mail robot was made by McKillop. The recorded material was notably shortened on editing. The effect of the radio-controlled satellite (which could move around the set and rotate its antennae) plugging itself into the console was achieved by pulling the flexible

cable off the console, and then reversing the videotape.

Finally, the two scenes in the kite workshop were recorded. As with the original schedule, it had been intended that Bellboy should be strapped to one of the kites, and not a workbench as in the final version. This scene in the early scripts also indicated that Bellboy's face should look tired, and that his hair was almost totally white, indicating that what Bellboy had gone through in the ring – unseen by the viewers – was violent electric shock treatment. This was removed from the recording script.

Gods of Ragnarok

The final day of the stressful OB came on Saturday 18 with all the scenes in the ancient circus for Part Four as the Doctor faced the Gods of Ragnarok, and the time tunnel effect for the same episode. The Gods were designed by Ebbutt in conjunction with Laskey, and were based on African masks and Greek helmet designs. They were made by Moore and Allsopp. Measurements of the three artistes had been taken to create dummies around which the foam rubber costumes could be created. The eyes on the helmets had front axial protection material placed on

them to make them glow when required. The robed costumes themselves fastened at the back, thus restricting some of Wareing's shots. Although David Ashford and Janet Hargreaves (whom Nathan-Turner had known from working in rep in 1967) were available to play the two adult gods, all the days that Kathryn Ludlow could work (being a child) had been used up, and so her costume was occupied by another girl, Lorna McCulloch.

Although some of the key tricks in the magic sequence – such as the gladiator's sword and the escapology – had been specified in the script, others were added on the day of recording. Geoffrey Durham coached McCoy in a number of tricks. McCoy suggested incorporating an escapology routine which he had performed on stage in Portugal; the Doctor's trick with the candle and handkerchief was taught to him by one of the actor's sons. The royal python pulled from the flaming pan was provided by specialist firm Janimals. A model shot of the ancient circus collapsing had been built by Jim Lancaster. It was set up for recording by a second unit, but when the effect was triggered there was a problem with the tape and the single chance for the effect was missed. ■

PRODUCTION

Sat 14 May 88 Skinner's Road, Warmwell Quarry – West Knighton Pit, Warmwell, Dorset (Country Road/Roadside Stall)

Sun 15 May 88 Skinner's Road, Warmwell Quarry – West Knighton Pit (Landing Base/Country Road/Roadside Stall/Country Lane/Countryside) [Second Unit – Kites in Sky]

Mon 16 May 88 Warmwell Quarry – West Knighton Pit (Circus Site)

Tue 17 May 88 Golden Pond, Warmwell Quarry – West Knighton Pit (Hippy Site)

Wed 18 May 88 The Blue Lagoon, Warmwell Quarry – West Knighton Pit (Clearing/Road/Int. Hearse)

Mon 6 Jun 88 BBC Elstree, Borehamwood, Herts (Vestibule)

Tue 7 Jun 88 BBC Elstree (Ring/Seating)

Wed 8 Jun 88 BBC Elstree (Backstage)

Thu 9 Jun 88 BBC Elstree (Ring/

Seating)

Fri 10 Jun 88 BBC Elstree (Vestibule Corridor/Corridor)

Wed 15 Jun 88 BBC Elstree – "Laskey's Studio" (Stone Chamber/Hearse/Stone Archway)

Thu 16 Jun 88 BBC Elstree – "Laskey's Studio" (Kite Workshop (remount)/Workshop Corridor/TARDIS)

Sat 18 Jun 88 BBC Elstree – "Laskey's Studio" (Ancient Circus/Time Tunnel)

Post-production

The original plan for post-production work on *The Greatest Show in the Galaxy* had been to perform gallery-only work on Monday 20, Tuesday 21 and Sunday 26 June, followed by editing from Tuesday 5 to Monday 25 July. Dubbing on the episodes was then scheduled for Thursday 4 and Friday 5 August, Monday 15 and Tuesday 16 August, Sunday 28 and Monday 29 August, and Thursday 22 and Friday 23 September. Editing went on through July, placing shots on the TARDIS screen for Part One, planting a ringed planet in the sky of Segonax, various energy bolts shooting or glowing from various characters and weapons including the eye at the foot of the well, the baton and medallion falling towards the vortex, the pink eye glowing in Morgana's crystal ball, and the Doctor hurling the sword up into

the air which incorporated some computer animation. Director Alan Wareing provided the modulated tones of the small girl God.

During editing, three special effects shots for the start of Part One were dropped because they had not turned out as well as expected. The first of these was to show the junk-mail satellite (described as a double-spheroid in the script) floating in space and then seeing the TARDIS nearby. The second would see the satellite vanish, prior to its appearance in the TARDIS, whilst the third shot depicted the police box hanging in space as an insert into the main TARDIS control room scene. The voice for the satellite was provided by Dean Hollingsworth, alongside his dialogue for the Bus Conductor and his sales pitch for the circus.

Second edits of the episodes were broadcast. A couple of the scenes recorded

Below:
'Segonax's
Got Talent'.





on Saturday 14 May were deleted from the finished episodes. These included a shot of the Captain and Mags in their Jeep driving past the hearse in Part One, and Ace telling Deadbeat that she is glad he has stopped singing as they walk along in Part Four. Timing reasons dictated the removal of one storyline strand from Part One during editing: the fact that after their initial meeting at the robot site, the Captain and Mags drove off without the Doctor and Ace, and met up with them again later at the hippy bus.

Circus-style music

Several sequences recorded on Monday 16 May were dropped. Towards the end of Part One were two scenes showing Bellboy arriving back at the circus, held prisoner by the Chief Clown in the hearse, and a brief scene at the start of Part Two was to have shown the broken conductor being unloaded from the hearse by two clowns. Towards the end of Part Three, Deadbeat and Ace were meant to attempt an escape using Nord's abandoned bike, only to find that it had broken down because Nord never fixed a faulty valve. Another scene of Ace's party returning to the big top in the hearse was cut from Part Four. Since the original intention had been to set these scenes at night, the change in timing also meant that a shot to begin Part Four of the Circus tent suddenly coming alive in a blaze of light was not needed.

From the OB location recording on Tuesday 17 May, the script for Part One had included a scene in which the Bus Conductor sealed Flowerchild's corpse up in a bodybag with a transparent panel for the face, the camera then showing a stack of unused bags nearby. The scene of the Doctor and Ace meeting the Captain and Mags again was lost in the final edit. In the script, the scene of the Bus Conductor being returned (promoted to Ticket Inspector) to the hippy site was placed in Part Three, but was transferred to the start of Part Four. The Conductor made an explosive demise during the final episode as Ace hit the 'request stop' button.

The incidental score was prepared by Mark Ayres between July and October 1988, with dubbing starting in early August. Ayres had been allowed to attend some of the recordings at Elstree to understand how the director was trying to keep a straight feeling to what could have been an overly humorous production. Using repeated motifs for certain characters, Ayres composed around 84 minutes of music (some 10 minutes of which was not used), taking about 10 full days to score each instalment. The Ron Grainer theme tune was also used as a reference at one point during Part One. To achieve the background score for Mags, Ayres bellowed into a microphone. Ayres' generic circus-style music was based on tunes such as John Philip Sousa's *Liberty Bell* and Julius Fucik's *Entry of the Gladiators*. The commercially available Decca recording of *Narcissus: Water Scenes Opus 13 No. 4* by Ethelbert Nevin was performed by Alfredo Campoli and his Salon Orchestra. This track, a quaint piece associated with the stage magician's turn, accompanies the Doctor's rope tricks in Part Four and was specified in Wyatt's original script. ■

Left:

Ace is not in the mood to clown around.

Publicity

➤ On Monday 11 July, Ayres wrote to the head of BBC Records with a demo version of a song called *The Psychic Circus*. The song had been written with cast members such as Christopher Guard and Jessica Martin. The composer felt the track could be commercially released to tie-in with the story's broadcast. Unfortunately this ultimately failed to happen. The tape was returned in August

and deemed unsuitable for use by the label.

➤ *The Greatest Show in the Galaxy* was previewed with a clip from Part One in BBC2's *Behind the Screen* on Monday 28 November.

➤ The Thursday 8 December edition of *Radio Times* carried the listing for Part One accompanied by a monochrome shot of the Doctor with the Stalls lady.

Below:

The Doctor discusses local cuisine with the Stalls lady.



Broadcast

► Because of the scheduling of BBC coverage of the Olympics, *Doctor Who* began transmission in October instead of September. Accordingly, the broadcast order of the season was changed. John Nathan-Turner was determined to begin with *Remembrance of the Daleks*, but wanted to broadcast Part One of the 25th anniversary serial, *Silver Nemesis*, [1988 – see page 6] on Wednesday 23 November, 1988. This left only a three-week gap between the first and third serials, forcing *The Greatest Show in the Galaxy* to be transmitted last instead of second (the originally planned transmission order having been *Remembrance of the Daleks*, *The Greatest Show in the Galaxy*, *The Happiness Patrol* [1988 – see Volume 44] and finally *Silver Nemesis*). This caused two minor storyline continuity flaws. Firstly, Ace was wearing Flowerchild's earring in *Silver Nemesis* and secondly her rucksack had been blown up in the Cybership explosion in the same serial.

► *Today* and the *Daily Star* both publicised the start of the new story on Wednesday 14 December with articles about Jessica Martin (*Who's a Lucky Girl?* and *Jessica Keeps a Straight Face*) while production was discussed in the *Daily Mirror's* *Who's a clown*.

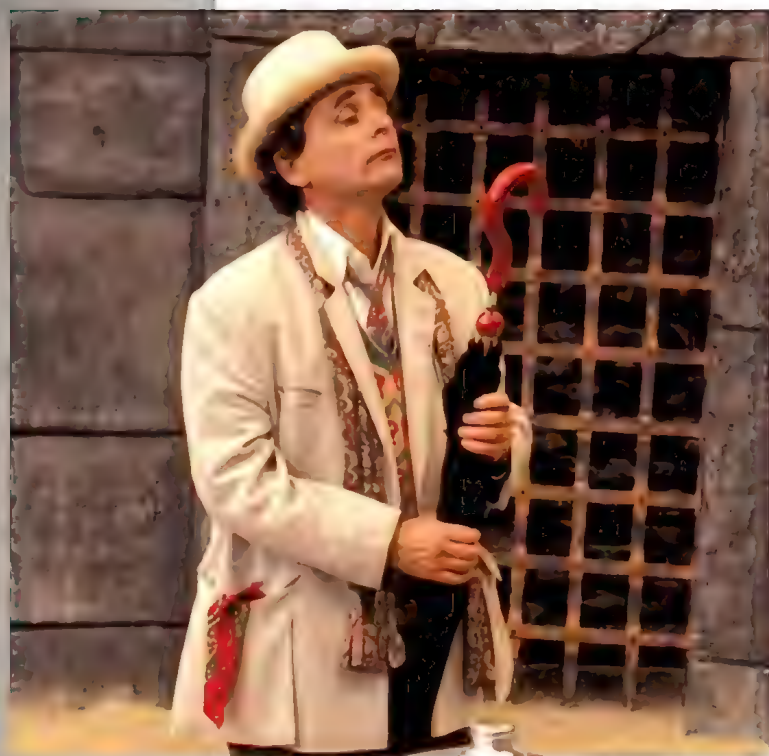
► On Wednesday 14 December, Sylvester McCoy was Brian Matthews' pre-recorded guest on Radio 2's *Round Midnight*; the following morning he was then on Radio 2's *The Derek Jameson*



Show. McCoy was then seen as the Doctor on *Tomorrow's World Christmas Quiz* screened by BBC1 on Thursday 22 December; this had been recorded on Sunday 11 December. Aldred featured on *Christmas Morning With Noel* on BBC1 on Christmas Day. On Friday 30 December, McCoy also appeared in BBC1's *Holiday Quiz* which he had recorded on Wednesday 7 December.

► The story was broadcast at 7.35pm on Wednesday evenings on BBC1 from 14 December 1988, although the Christmas schedules for Part Three meant it went out five minutes later than usual. Ratings were reasonable, given the stiff competition of *Coronation Street*, and the final episode became the highest-rated episode of the McCoy era.

Above:
We will
rock you.



Above:
Let me
entertain you...

▶ ABC in Australia broadcast the serial from October 1989 with a repeat in October 1990, while it aired in April 1990 in New Zealand. RTL broadcast the German version which was entitled *Die Todesmanege auf Segonax* (*The Death Circus on Segonax*) in March/April 1990 and repeated in 1993. It was screened in North America from 1989 where it also appeared as a TV movie of 92 minutes, with airings in the United Arab Emirates from January 1990.

▶ UK Gold screened the serial in episodic and compilation form from January 1995, while it later appeared on the Horror Channel from November 2014. The BBC retains all the stereo episodes in their original form, and also have earlier edits of Part One (2'37" longer), Part Two (1'15" shorter) and Part Three (4'20" longer).

▶ With the conclusion of the 25th anniversary series, audience research was carried out on the four serials to show exactly who was watching the programme. With a nearly equal split between male and female viewers, the series was attracting generally middle class viewers with a high proportion (26%) of viewers under the age of 15. 57% of the audience said they would like a further series (an improvement of the previous year), with both the performances of Sylvester McCoy and Sophie Aldred gaining increased appreciation across the year to take them over the 60% level. The storyline itself was deemed to be suitable and entertaining.

▶ *The Greatest Show in the Galaxy* marked Stephen Wyatt's final contribution to *Doctor Who*. Wyatt was reluctant to do another story for the following series, since he did not want to become labelled as a *Doctor Who* writer.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Wednesday 14 December 1988	7.35pm-8.00pm	BBC1	24'06"	5.0M (86th)	68
Part Two	Wednesday 21 December 1988	7.35pm-8.00pm	BBC1	24'20"	5.3M (99th)	66
Part Three	Wednesday 28 December 1988	7.40pm-8.05pm	BBC1	24'30"	4.8M (108th)	69
Part Four	Wednesday 4 January 1989	7.35pm-8.00pm	BBC1	24'24"	6.6M (79th)	64

Merchandise

Doctor Who – *The Greatest Show in the Galaxy* was novelised by Stephen Wyatt in December 1989 (published by Target/WH Allen) with a cover design by Alister Pearson. This was then republished in December 1991.

The novelisation was produced as an audio CD (AudioGo) in August 2013. The story was read by Sophie Aldred, although early copies of the release credited Lalla Ward with the reading on the front cover.

A CD containing incidental music from *The Greatest Show in the Galaxy* (by Mark Ayres) was released by

Silva Screen in April 1992. A cassette version was never released. Harlequin Miniatures produced a model of the Bus Conductor in December 1999.

The Greatest Show in the Galaxy was released on BBC Video in January 2000. It was eventually released on DVD (2|entertain) in July 2012. It included the following special features:

- ▶ **Commentary** – by cast members Sophie Aldred (Ace), Jessica Martin (Mags), Christopher Guard (Bellboy), with production input from Stephen Wyatt (writer), Andrew Cartmel (script editor) and Mark Ayres (composer); moderated by Toby Hadoke
- ▶ **The Show Must Go On** – a feature on the production of the story, which includes

contributions from Aldred, Cartmel, Ian Reddington (Chief Clown), Mike Tucker (visual effects), David Laskey (designer), Alan Wareing (director), and the late producer John Nathan-Turner

- ▶ **Deleted and Extended scenes**
- ▶ **The Psychic Circus** – music video
- ▶ **Tomorrow's Times** – with Anneke Wills presenting media coverage of the Seventh Doctor
- ▶ **Sketch from Victoria Wood - as Seen on TV** (originally released with *The Curse of Fatal Death* on VHS)
- ▶ **Radio Times Listings** (DVD-ROM)
- ▶ **Programme Subtitles**
- ▶ **Production Information Subtitles**
- ▶ **Photo Gallery**
- ▶ **Coming Soon Trailer**

The Greatest Show in the Galaxy serial formed GE Fabbri's Doctor Who: *The DVD Files* issue 113, dated 1 May 2013. ■

Left and Below:
Book (left) and DVD and video covers (below) for *The Greatest Show in the Galaxy*.



Cast and credits

CAST

Sylvester McCoy	.....	The Doctor
Sophie Aldred	.....	Ace
TP McKenna	.....	The Captain
Jessica Martin	.....	Mags
Ricco Ross	.....	Ringmaster
Peggy Mount	.....	Stallslady [1,4]
Ian Reddington	.....	Chief Clown
Deborah Manship	.....	Morgana
Christopher Guard	.....	Bellboy [1-3]
Gian Sammarco	.....	Whizzkid [1-3]
Daniel Peacock	.....	Nord [1-2]
Dee Sadler	.....	Flowerchild [1]
Dean Hollingsworth	.....	Bus Conductor [1, 3, 4]
Chris Jury	.....	Deadbeat [2-4]
David Ashford	.....	Dad [2-4]
Janet Hargreaves	.....	Mum [2-4]
Kathryn Ludlow	.....	Little Girl [2-4]

Below:
Setting up
the circus.



EXTRAS

Dean Hollingsworth	.....	.... Voice on Advertisement/Voice of Robot Junk Mail
Alan Rudolph	.....	Clown Driver
Paul Sadler, Philip Sadler, Patrick Ford, Alan Heap, Paul Miller, Nicky Dewhurst	.....	..... Undertaker Clowns
Alan Heap	.....	Clown on High Wire/Clown on Stilts/Clown on Unicycle
Jim Lancaster	.....	Robot Operator
Paul Miller, Dave Pumfrett, John Alexander, Karl Magee, Hugh Spight, Jeff Davies, Nicky Dewhurst, Alan Heap	.....	Clowns in Circus
Earth G, Raymond Dunstan	..	Bandstand Clowns
Alan Heap, Paul Miller, Dave Pumfrett, Nicky Dewhurst	.....	Workshop Clowns
Tip Tipping	.....	Double for the Doctor
David Ashford	.....	Dad God
Janet Hargreaves	.....	Mum God
Lorna McCulloch	.....	Little Girl God
Alan Wareing	.....	Voice of Girl God
Paul Sadler, Philip Sadler, Patrick Ford, Alan Heap	.....	Pursuing Clowns

CREDITS

Written by Stephen Wyatt
 Magic Consultant: Geoffrey Durham [4]
 Theme Music Composed by Ron Grainer
 Incidental Music: Mark Ayres
 Special Sound: Dick Mills
 Production Managers: Suzanna Shaw,
 Gary Downie, Ian Fraser
 Production Associate: June Collins
 Production Assistant: Alexandra Todd
 Assistant Floor Manager: David Tilley,
 Duncan McAlpine
 OB Lighting: Ian Dow
 OB Sound: Dough Whittaker
 OB Cameramen: Barry Chaston, Alan Jessop
 Visual Effects Designer: Steve Bowman



Video Effects: Dave Chapman
 Vision Mixers: Barbara Gainsley, Dinah Long,
 Julie Mann, Fred Law
 Technical Co-ordinators: Michael Langley-Evans,
 Richard Wilson
 Studio Camera Supervisor: Alec Wheal
 Videotape Editor: Alec Wheal
 Videotape Editor: Hugh Parson
 Properties Buyer: Bob Blanks
 Studio Lighting: Don Babbage, Henry Barber

Studio Sound: Scott Talbott
 Costume Designer: Rosalind Ebbutt
 Make-Up Designer: Denise Baron
 Script Editor: Andrew Cartmel
 Graphic Designer: Oliver Elmes
 Computer Animation: CAL Video [4]
 Designer: David Laskey
 Producer: John Nathan-Turner
 Director: Alan Wareing
 BBC © 1988

Above:
 The Doctor and
 Ace will return...

Profile

TP McKENNA

The Captain (Captain Cook)

Thomas Patrick McKenna (always called TP within his family) was born 7 September 1929 in Mullagh, County Cavan, Ireland. The eldest of 10 children, his father Ralph was an auctioneer and merchant.

He attended Mullagh National School then boarded at St Patrick's College, Cavan, where he studied literature and discovered a talent for performance in Gilbert and Sullivan operettas. At 15, he saw the Irish actor-manager Anew McMaster touring in Shakespeare, inspiring him to take to the stage. He represented the school in the All Ireland colleges Gaelic football final in 1948.

He took a job with the Ulster Bank and in 1950 was posted to Dublin. He joined the Shakespeare Society and the amateur

Rathmines and Rathgar Musical Society, and later trained at the Abbey Theatre School. Faced with a transfer to the town of Killeshandra in 1953, he quit the bank to pursue acting.

He débuted at the Pyke in 1953, and appeared with Anew McMaster's company in *Hamlet* and *King Lear* at the Gaiety Theatre in 1954 before joining the prestigious Abbey Theatre repertory company. Here he took nearly 80 roles over eight years.

Taking uncredited bit parts in films shot in Ireland from 1959, his first film breaks came in *The Siege of Sidney Street* (1960) and *The Quare Fellow* (1962).

McKenna defected from the Abbey to Dublin's Gate Theatre for a run of Joyce's *Stephen D* in 1962. This transferred to London in February 1963, launching McKenna's British career, and prompting his TV début in a BBC *Sunday Play*, *The Fly Sham*.

Thereafter he mixed powerful theatre performances with single TV plays and dramas. In 1964 he could be found playing Cassius in Lindsay Anderson's *Julius Caesar* at the Royal Court and taking a guest role in *Trojan Horse*, an Honor Blackman episode of *The Avengers*.

A physically imposing presence, with a large, granite face and piercing eyes, he was cast as both authority figures and villains alike; police superintendents, gangland bosses, priests, bishops and magistrates. Guest TV roles that decade included *Dr Finlay's Casebook* (1964 and 1969), *Danger Man* (1965), *Dixon of Dock Green* (1965), *No Hiding Place* (1965), *The Troubleshooters* (1966), *The Saint* (1966 and 1968) and *Man in a Suitcase* (1967). Single plays included *The Wednesday Play*, *Theatre 625*, *Playbill* and *Armchair Theatre* strands.

McKenna continued an active theatre career, with a season acting and directing

Below:
TP McKenna
as President
Sarkoff with
Gareth Thomas
in *Blake's 7*:
Bounty.



at the Nottingham Playhouse in 1968 before starring in *The Contractor* (1969) at the Royal Court. He performed for the RSC in *Exiles* (1971), *The Balcony* (1971) and *The Devil's Disciple* (1976). Occasional Irish theatre engagements included *Sleuth* in both Cork and Dublin (1973).

Bringing his family to settle in London in 1972, he was a hugely familiar TV face in the 70s, with roles in *Jason King* (1972), *Callan* (1972), *Thriller* (1973 and 1976), *Looking for Clancy* (1975), *Quiller* (1975), *The Sweeney* (1975), *Crown Court* (taking the recurring role of Patrick Canty QC from 1975-82), *Target* (1977), *Holocaust* (1978), *Strangers* (1979) and *The Onedin Line* (1979).

The 1980s saw him guest in *Partners in Crime* (1983), *Minder* (1984), *Bleak House* (1985), *CATS Eyes* (1985), *Boon* (1986) and *Miss Marple* (1989). The following decade saw appearances in *Rumpole of the Bailey* (1991), *Lovejoy* (1993) and a regular role in *The Chief* (1994).

Fantasy fans would know him from two further episodes of *The Avengers* – *Death at Bargain Prices* (1965) and *Noon Doomsday* (1968) – as well as *Adam Adamant Lives!*: *A Sinister Sort of Service* (1967), *The Mind Beyond: Stones* (1976), *Beasts: Baby* (1976), *Blake's 7: Bounty* (1978) and a *Play for Tomorrow: Crimes* (1982).

As well as appearing in *The Greatest Show in the Galaxy*, writer Stephen Wyatt had previously suggested McKenna play the Chief Caretaker in *Paradise Towers* [1987 – see Volume 43].

McKenna continued to work onstage, appearing in *The White Devil* at the National Theatre (1991) and in acclaimed Gate, Dublin productions *Uncle Vanya* (1987), *The Cherry Orchard* (1992), *Molly Sweeney* (1994) and *No Man's Land* (1997).

Highlights among his film career included *Girl with Green Eyes* (1964), *Ulysses*



(1967), *The Charge of the Light Brigade* (1968), *Anne of the Thousand Days* (1969), *Perfect Friday* (1970), *The Beast in the Cellar* (1970), *Villain* (1971) and *Straw Dogs* (1971).

McKenna worked on television into his 70s with guest parts in *Ballykissangel* (2001), *Waking the Dead* (2004) and Irish soap *Fair City* (2004) and achieved a long-held ambition to guest in *Inspector Morse* (2000) when he was the last person to be interviewed by the Oxford detective moments before Morse's fatal heart attack.

TP McKenna died 13 February 2011, in hospital in Hampstead, London and was later buried in St Kilian's Church in Mullagh. ■

Above:
McKenna as
Captain Cook in
Doctor Who.

1989 SERIES

'THIS WAS GOING
TO BE THE LAST
SERIES OF DOCTOR
WHO FOR SOME TIME.'

1989 series

Somewhere the tea was getting cold, somewhere there was injustice, and somewhere, someone decided that this was going to be the last series of *Doctor Who* for quite some considerable time. The 1989 series became a landmark that the show was certainly never looking for when its conclusion became the moment that *Doctor Who* ceased to be – possibly for good.

When the series finally returned to our screens full-time many years later, it

retained many aspects that were key to this season – stories set at least partially on Earth, a series length that spanned about three months of the year and a companion figure who was from a deprived area of contemporary London.

When Billie Piper made such a splash as Rose Tyler in 2005 those who hailed her as a great step forward for the series in terms of its presentation of the companion figure might have wanted to remind themselves of her predecessor. Sophie Aldred's Ace is streetwise, intuitive and



1989 Series

- ▶ *Battlefield*
- ▶ *Ghost Light*
(see Volume 46)
- ▶ *The Curse of Fenric*
(see Volume 46)
- ▶ *Survival*
(see Volume 46)

1989 SERIES



Above:
Ace stands up
to the Doctor.

Right:
A homecoming
for Ace in
Survival.

stands up to the Doctor when she needs to. Unlike Rose however, she doesn't have anything much to draw her back home. It had been established in earlier series that she was an orphan but this year the fractured nature of her upbringing becomes entrenched in the storytelling. In *Ghost Light* [1989 – see Volume 46] we discover that her best friend was the victim of arson and *The Curse of Fenric* [1989 – see Volume 46] introduces us to her mother (albeit in the form of a baby). Rather than being passing references or moments of texture they are essential elements of the drama – they are integral drivers of the plot which concurrently give her personal storyline and character development some emotional progression.

It is clear that as much as travelling through time and space, the Doctor is transporting orphan Ace on a journey of discovery throughout the series. He is upfront about his methods – in *Ghost Light* their trip is described as her “initiative test” – even if he is obscure about his motives (he describes that taking her to

a place he knows she is terrified of is “a surprise” – which is putting it mildly). Taking her to an earlier version of the site of one of her teenage misdemeanours, manipulating her into confronting her feelings about the loss of her friend and the evil that she sensed in the place she burned down in rage aren't methods that would be condoned by social services regarding the management of confused teenagers. It is done with the best of intentions but is hard medicine for Ace to swallow. Similarly, in attempting to defeat Fenric he has to force her to lose faith in him, using phrases like “emotional cripple” which amounts to something of a psychological assault on a vulnerable young woman.

Contemporary concerns

In *Survival* [1989 – see Volume 46] we see that although she had no secure family unit, she did at least have friends. They seem like a nice bunch too but friendship is transient and they are moving on, moving away, disappearing or making pacts with renegade Time Lord catmen. Those who survive return home at the end of the adventure but Ace herself has moved on: for Derek and Shreela





Left:
Anthony Ainley
hatches a
'Master' plan
in *Survival*.

twentieth-century Perivale is enough... but Ace now has the TARDIS. The lost orphan girl finally has somewhere that she feels that she belongs.

The emphasis on the companion shifts focus slightly from the central character who, despite his clowning and Sylvester McCoy's madcap energy, is being remoulded as a slightly more detached, and occasionally manipulative Doctor with dark undercurrents. For a show that has no immediate future it is very keen to highlight the richness of its central character's past. This brooding, often mournful Doctor's enemies for the majority of this series know him of old. He and Morgaine (to whom he is Merlin) have battled for centuries while his contest with Fenric seems to predate even that.

Although these enemies are familiar to him they are new to the viewer and so it is perhaps fitting that his final showdown is with his longest standing onscreen Time Lord adversary, the Master, whose own lifestyle has taken its toll on him. Anthony Ainley seems to have taken his performance down a peg or two to keep him in line with McCoy's more-considered and subtle rendering of his arch nemesis and the results give the final story's denouement a suitably weighty and epic feel.

The series is awash with contemporary concerns, the programme doing its best to reflect the society it is playing to. Nuclear weapons are at the forefront of the storytellers' minds: a potent motif with glasnost only four years young. They make

A man with a mustache, wearing a military-style peaked cap with a red band and a small crest, and a dark, ribbed sweater over a collared shirt. He is standing in front of a vehicle, possibly a car, with green foliage in the background. The image has a slightly grainy, vintage quality.

1989 SERIES

'THE BRIGADIER MAKES HIS RETURN
IN AN APPEARANCE THAT STRONGLY
HINTS WILL BE HIS LAST.'

their presence felt explicitly in *Battlefield* [see page 100] when a missile is stranded and ultimately used in the story's climax. "It has a graveyard stench", says the Doctor of the convoy in Part One, making his feelings on the subject clear. Even the nominal villain, Morgaine, ultimately decides not to use such destructive weapons – after the Doctor's powerful coaxing she admits that such warfare lacks the honour and artistry of swords and sorcery. *Survival* takes a more metaphorical approach but the subtext is pretty clear: the more the denizens of the Cheetah Planet fight, the quicker they hasten the destruction of their world – a world we see ablaze during the climactic showdown between the Doctor and the Master. *The Curse of Fenric* raises the spectre of chemical weapons and it is hinted that the Haemovores live in a contaminated future world – for the technology of destruction will ultimately do for humanity and defile the planet.

Leading females

The series isn't only concerned with the arms race. Having tackled the thorny issue of racism head-on in *Remembrance of the Daleks* [1988 – see Volume 44] the show still has more to say. If Ace's suggestion that "white kids" firebombed her friend's flat seems a trifle incongruous coming out of her mouth, it is there to head off the prevailing wisdom in some quarters that gang crime is confined to ethnic minorities, which is not what many television programmes of the time would have tried to do. *Battlefield* attempts something slightly more nuanced by having a terrified Ace, manipulated by Morgaine, subject Shou Yuing to an outpouring of racist jibes – the suggestion here is that a little bit of fear is all it takes

to unleash a prejudice that is latent in all of us. Or that even the least bigoted of us can turn should we be scared enough. This is rather a sophisticated thing to do with the leading female identification figure in a drama watched by children. On screen, Angela Bruce's black female Brigadier is a definite statement that if something as traditional as the army can eschew stuffy white orthodoxy in even its highest ranks, then society itself will contain much more representation in the (then) not-too-distant future. With actresses Ling Tai and Sakuntala Ramanee also playing decent sized roles, the physiognomical landscape of the casting edges closer to the far more representative cast lists that we are used to today. One suspects there may well have been more actors from ethnic backgrounds being cast had *The Curse of Fenric* and *Ghost Light* not had specific historical backdrops. That said, the use of Russian soldiers in a World War II story is refreshingly novel



Left:
Brigadier
Bambera and
Ancelyn are
ready to fight
in *Battlefield*.

1989 SERIES

Right:

Ace meets Nimrod, the Neanderthal butler in *Ghost Light*.

Below:

Morgaine invades our dimension in *Battlefield*.



and the authentic accents of the chosen actors helps.

The Russians are not the only gun-toting soldiers this year – UNIT is back in force in *Battlefield* and there are plenty of gun battles which emphasise the show's shift away from the abstract. Whereas serious issues lay beneath a deliberately gaudy exterior in stories like *The Happiness Patrol* [1988 – see Volume 44] and *The Greatest Show in the Galaxy* [1988/9 – see page 48], as it progresses the McCoy era veers away from such self-consciously odd stories. Only *Ghost Light* comes close to fitting into the same ballpark as these earlier adventures. Like *Paradise Towers* it has its one community of bizarre



characters who exist very much within the bespoke and enclosed environment of the story, but unlike in that tale we can clearly picture the wider world outside (partially because it is set within a time and place that we know). The theme of evolution is important to the era in which it is set, so while it has many strange and larger-than-life characters, these are complemented by the more familiar elements of a BBC costume drama. There is a deliberately jarring juxtaposition of what we know (Nimrod is a butler) and what is out of place (he's a Neanderthal). This is beautifully summed up in the very first scene where there is clearly something beastly in the cellar but it is served – along with its dinner – a copy of *The Times*. It's the nineteenth-century equivalent of the yeti on the loo in Tooting Bec (the creature in the cellar in *Perivale* doesn't have quite the same ring, but it achieves the same effect and has a trifle more storytelling potential).

Seeds for the future

Production-wise the season is a traditional BBC drama multi-camera studio set up – a method of programme-making that would be phased out for pretty much everything bar soap operas by the time the series returned in 2005. It is the last time *Doctor Who* would be made by the BBC as it was then – the BBC where many of *Doctor Who*'s finest

moments had been created, be they at the BBC Radiophonic Workshop or the BBC Visual Effects Department or the BBC bar. *Ghost Light* benefits extremely well in this regard, using all of the acquired skill of various design departments to create an impressive-looking period piece. The methods used to achieve these were etched into the stone of Television Centre. Methodology and technology evolve of course, and many of the effects this year are rendered by the relatively new Paintbox technique – a forerunner of CGI. This is most apparent in the depiction of the snakes that plague the Doctor at the end of *Battlefield*'s second episode and – on a larger and more ambitious scale – for the wide alien vistas used to depict the collapsing world of the planet of the Cheetah People. This mixture of old and new is reflected in the stories

too – although we delve into the mythical past of the Doctor the majority of the season is, in creative terms, very fresh. The 80s, and producer John Nathan-Turner in particular, receive a lot of criticism for an over-reliance on the show's past, yet the Master aside the storylines here are made from freshly minted coinage. The Doctor himself may know Morgaine and the Haemovores but they are as new to the long-term viewer as Josiah's motley crew and the Cheetah People.

The Brigadier makes his return in an appearance that strongly hints will be his last, but he lives to fight another day – the tantalising prospect of his death and the introduction of a new Brigadier who couldn't be more different from him suggests a series striding boldly forward. There may be references to Sergeant Benton and Liz Shaw but they are simple nods to

Below:
Cat fight in
Survival.



1989 SERIES

the past rather than the detailed backstory required to completely follow stories from earlier in the decade like *Arc of Infinity* [1983 – see Volume 36] and *Attack of the Cybermen* [1985 – see Volume 40]. Monsters weren't even green any more – having waited years for a blue-skinned adversary, two come along in quick succession; the first of which, the Destroyer, marks a huge step forward in terms of technology and gives viewers the mouth-watering prospect of facially mobile aliens with far more character than prosthetics had been able to facilitate up until now.

But it was not to be, because as the Doctor walks through contemporary London with his companion by his side at the end of *Survival*, it turns out to be his

last appearance for quite some time. He'd be back, and when he was again on our screens as a regular TV fixture we'd first see him in very similar surroundings. But there was a lot of work to do before that could happen, and if aspects like Ace's character, the modern day urban setting and the companion's emotional development seem to foreshadow Russell T Davies' take on the show, then the Doctor as Merlin leaving notes for this future self and being a mythical figure woven through time is very much in the Steven Moffat mould. The show may have been about to come to an end, but it was planting the seeds for a future where the tea might be getting cold, but *Doctor Who* itself would be hot once again – and for a very long time. ■

Below:
The Destroyer
is released in
Battlefield





'THE DOCTOR IS TRANSPORTING
ORPHAN ACE ON A JOURNEY OF
DISCOVERY THROUGHOUT THE SERIES'.



BATTLEFIELD

▶ STORY 152

A mysterious message pulls the Doctor and Ace into an ancient battle with an evil sorceress and knights from space. Can the Doctor – or Merlin – prevent his oldest friend getting caught in the crossfire?



Introduction

In writer Ben Aaronovitch's first *Doctor Who* story, *Remembrance of the Daleks*, the Seventh Doctor seemed to be tidying up some unfinished business left for him by the First Doctor. In *Battlefield*, Aaronovitch's second story, he's also working with another Doctor. This time, however, it appears to be a Doctor from the future, one who's known by the name 'Merlin' in an alternative reality.

This other realm seems to have a lot in common with the legend of King Arthur. Perhaps we're meant to assume that it was, or will be, the inspiration for those stories. It's described by the Doctor as being "sideways in time" – a description very similar to the one used in *Inferno* [1970 – see Volume 16] when he found himself on a parallel Earth. It's possible

then, that Merlin is an alternative version of the Doctor rather than just a future incarnation. Although, for whatever reason, there wasn't an alternative Doctor on the parallel Earth in *Inferno*. And when we visit another parallel Earth in *Rise of the Cybermen* [2006 – see Volume 52] we don't meet another Doctor there either.

If Merlin is simply one of the Doctor's future selves, then the question arises whether he has left messages for his past self simply because he remembers receiving them. At the end of the story, the Doctor receives a note from himself that is instrumental in stopping villainous sorceress Morgaine from ultimately destroying the world.

In the 2011 story *The Impossible Astronaut* [see Volume 66], a 'future version' of the Eleventh Doctor sends his past self a letter, inviting him to meet his companions at Lake Silencio. Many other stories including 2007's *Blink* [see Volume 56], 2010's *The Big Bang* [see Volume 66] and 2015's *Under the Lake/Before the Flood* tell stories of the Doctor acting on instructions from his future self.

We actually *meet* what might be a future Doctor in *The Day of the Doctor* [2013 – see Volume 75]. The Curator seems to be a Doctor who has re-adopted the look of his fourth incarnation – and he too brings news from the future: tipping the current Doctor off that his home planet Gallifrey is not lost after all. Perhaps one day we'll meet the Doctor who becomes known, to the people of the Arthurian reality, as Merlin. Perhaps someone will decide to make a sequel – or prequel – to *Battlefield*! Stranger things have happened. ■

Right:
The Curator –
one possible
future for the
Doctor...



'PERHAPS ONE DAY
WE'LL MEET THE DOCTOR WHO
BECOMES KNOWN AS MERLIN.'

PART ONE

Alistair Gordon Lethbridge-Stewart and his wife Doris are enjoying a day at the garden centre. [1] The Brigadier thinks his “blood and thunder days” are long past.

UNIT is still very much in action, though. Sergeant Zbrigniev reports from a broken-down missile convoy to Brigadier Bambera.

The TARDIS detects a distress signal and lands near Lake Vortigern. [2] The Doctor and Ace hitch a ride with archaeologist, Peter Warmcly.

A meteor crashes to Earth and a knight in armour rises from the smoke. [3]

Bambera spots the missile convoy. Peter’s dig is nearby and the Doctor and Ace gain entry to UNIT’s mobile HQ. Bambera orders them out, but then Zbrigniev tells her about a mysterious scientific advisor called the Doctor.

The Brigadier receives a phone call from the UN Secretary General.

Bambera drops the Doctor and Ace at a hotel. The Doctor orders drinks from Pat the landlord.

Bambera locates the TARDIS and encounters a knight carrying a laser [4]. More knights attack; Bambera gets away.

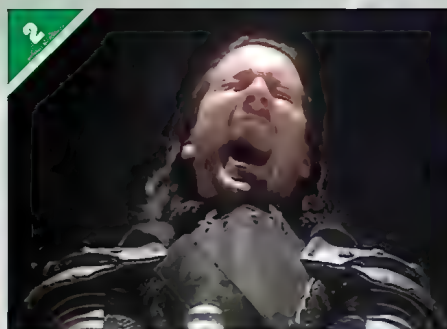
Ace makes friends with a girl called Shou Yuing. Shou points out a scabbard dug up by Peter; Pat’s wife Elizabeth is blind but can sense its presence.

A helicopter lands in the Brigadier’s garden and he gets inside.

Ace tells Shou about the time she blew up her school’s art room. “Boom!” [5] There is an explosion nearby.

The Doctor goes inside with Ace and Shou to find a knight in the darkness. The Doctor removes his helmet and the knight, Ancelyn, recognises him, calling him Merlin. [6] Bambera enters and places everyone under arrest – but then some knights stride in and their leader, Mordred, orders them to kill!





PART TWO

Mordred also recognises the Doctor as Merlin – who he thought his mother had sealed into the ice caves. The Doctor threatens to unleash a terrible something and Mordred retreats. After he has gone, the Doctor admits to never having met him before.

The Brigadier's helicopter pilot, Lavel, gets clearance to land in Central London.

Later that night, in a ruined castle, Mordred performs a ceremony to create a meeting place between the two worlds – and in the hotel bar the scabbard flies across the room and impales itself into the wall. [1] Mordred laughs hysterically [2] and his mother Morgaine arrives in the castle. She contacts the Doctor, warning him not to stand against her.

The next morning, the Brigadier's helicopter leaves London.

Peter takes the Doctor to the dig site. Ace uncovers a carved stone which the

Doctor translates as reading, “dig hole here”. Ace uses some Nitro-9 explosive to create a hole quickly. [3]

Lavel pilots the Brigadier's helicopter to Carbury but before she can land Morgaine fires a bolt of lightning at it. [4]

Ace's explosion uncovers a tunnel. She enters it with the Doctor.

Lavel lands the helicopter and runs for cover with the Brigadier before it explodes. Lavel is injured so the Brigadier goes for help. He discovers Morgaine and Mordred by a war memorial. [5]

The Doctor and Ace discover the entrance to a submerged spacecraft which opens in response to the Doctor's voice.

The Brigadier agrees to Morgaine's wish to hold a remembrance ceremony.

In the spacecraft the Doctor and Ace find King Arthur slumped over a sword. Ace removes the sword and activates an a defence system. A ghostly green snake whooshes through the air. Ace retreats into an airlock which fills with water [6] and the Doctor is knocked unconscious!

PART THREE

The Doctor recovers and ejects Ace out into the lake. She rises from the waves holding Excalibur. [1]

The Doctor is still fighting the ghostly snake when somebody stamps on its control unit. It's the Brigadier! [2]

Morgaine instructs a knight to recover Excalibur. Mordred, meanwhile, is drinking at the hotel. Lavel enters and threatens to shoot him – but Morgaine walks in and catches the bullet from the air. She kills Lavel but restores Elizabeth's sight as payment for her son's drinks.

The Brigadier drives the Doctor, Ace, Peter and Shou in Peter's car while Bambera and Ancelyn follow in Shou's car. They are ambushed by knights; [3] the Brigadier pushes through them but Bambera and Ancelyn are forced to swerve off the road.

Back at the hotel, Peter and Pat refuse to be evacuated – until the Doctor

hypnotises them. The Doctor asks the Brigadier if he has any silver bullets. The Brigadier has arranged transport for the Doctor – his old car, Bessie.

While fighting a knight in the woods, Ancelyn asks Bambera if she is betrothed.

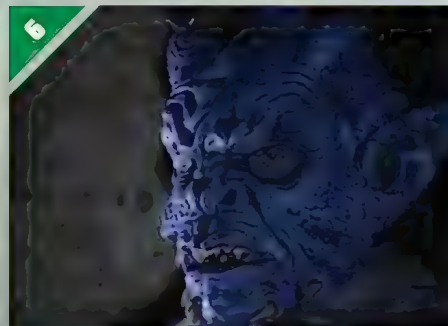
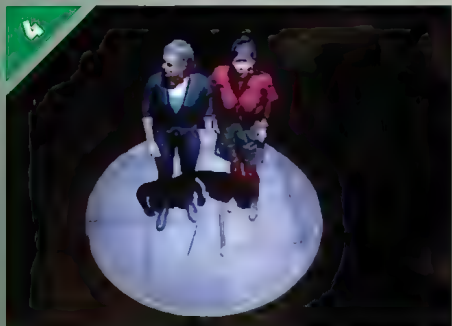
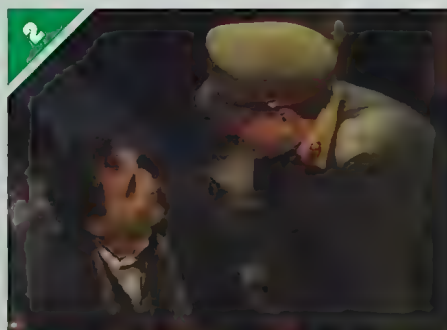
The Doctor gives Ace a piece of chalk and warns her to draw a circle and stay inside it at the first sign of anything strange. He drives off in Bessie with the Brigadier, entrusting Ace with Excalibur.

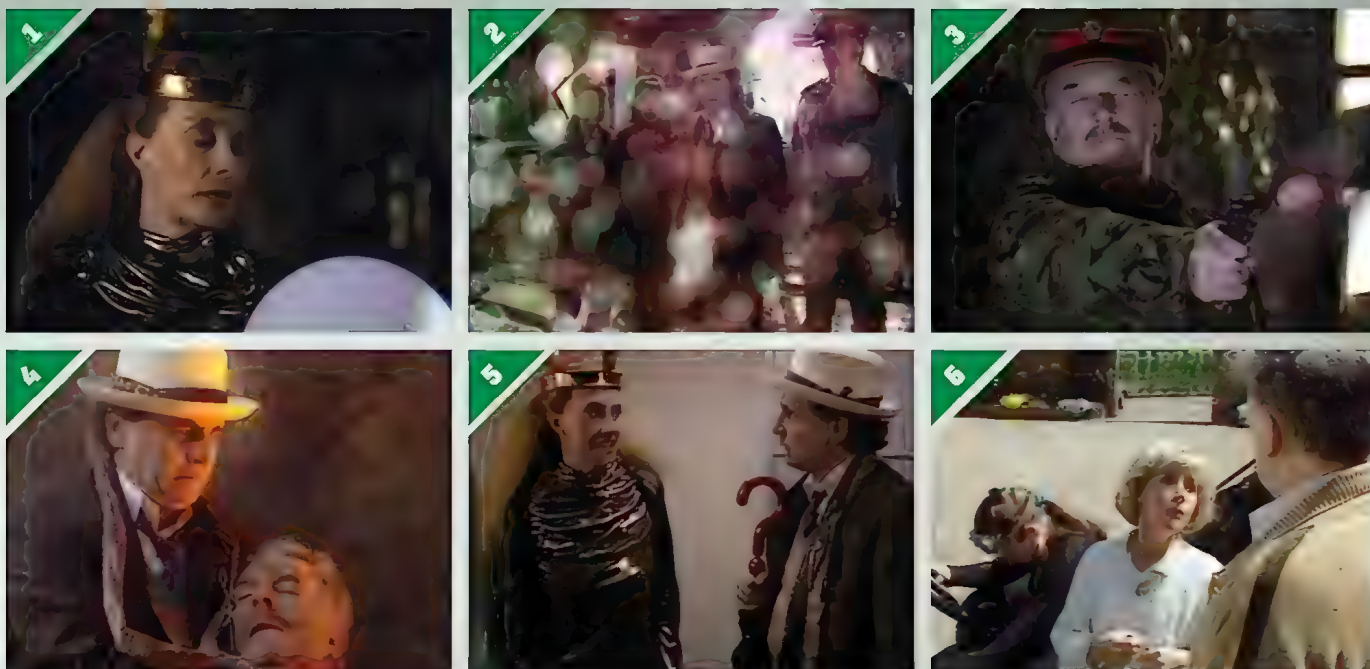
In the ruined castle, Morgaine summons a horned beast.

Hearing thunder, Ace draws a chalk circle in the hotel bar and stands inside it with Shou. The bar goes dark. [4]

The Doctor and the Brigadier arrive at the convoy where UNIT soldiers are battling Morgaine's knights. Ancelyn and Mordred are about to cross swords when the Doctor strides between them. [5]

Morgaine appears to Ace and Shou and tells them to surrender Excalibur. If they refuse, they will become the Destroyer's "handmaidens in hell"! [6]





PART FOUR

The Doctor threatens to decapitate Mordred if he does not tell his mother to call off the Destroyer. Morgaine knows he is bluffing. But the Brigadier pulls out a revolver – and she knows he is not bluffing. Morgaine tells her son to die well and orders her knights to resume their attack. [1]

The Doctor drives the Brigadier and Mordred to the hotel in time to see a series of explosions. Mordred flees while the Doctor enters the remains of the bar. Ace and Shou are unharmed and explain that they gave Excalibur to Morgaine. There is a shimmering vortex in the corner; the Doctor walks into it, followed by the Brigadier. [2] Ace locates the silver bullets and leaps after them.

The Doctor and the Brigadier materialise in the castle where the Destroyer hurls the Brigadier outside. Ace materialises, knocking Excalibur out of

Morgaine's hands. Morgaine releases the Destroyer.

Mordred strides in and calls his mother a witch. They vanish. Outside the castle the Doctor loads the silver bullets into the Brigadier's revolver. The Brigadier knocks the Doctor out, walks back into the castle and shoots the Destroyer. [3] The castle explodes. The Doctor finds the Brigadier in the rubble. [4]

Mordred and Morgaine hold Bambera captive in the command post and force her to reveal the missile's failsafe code. By the time the Doctor arrives the countdown has reached '60'. He appeals to Morgaine to hit the abort button, convincing her that a nuclear war is not honourable. [5] Morgaine surrenders and the Doctor tells Bambera to lock her up with Mordred.

Later, the Doctor and Ancelyn enjoy the tranquillity of the Brigadier's garden. Doris goes out with "the girls" [6] leaving the Brigadier and Ancelyn to mow the lawn while the Doctor cooks supper.

Pre-production

During 1987, Ben Aaronovitch attempted to break into television, submitting material to Caroline Oulton, a BBC script editor working on crime series *South of the Border*. She suggested that Aaronovitch approach the police drama *Rockliffe's Babies* and also *Doctor Who* – a show the writer was amazed was still running, having watched it in his youth. Oulton passed Aaronovitch's storyline to Andrew Cartmel, *Doctor Who*'s new script editor, who loved it as he read it on the way back from a location recording on *Paradise Towers* [1987 – see Volume 43] on Friday 22 May 1987.

Right:
Ben
Aaronovitch,
writer of
Battlefield.

Inviting the writer in to see him after the bank holiday, Cartmel and Aaronovitch immediately struck up a good rapport. Aaronovitch started work on a script called *Knightfall*, about privatisation and the finance industry, and another abortive storyline arising from a number of ideas generated on Saturday 20 June; this was *Transit* which concerned a teleport system leading to Hell. During summer 1987, while discussing ideas in Cartmel's garden, Aaronovitch suggested a serial placing legends in a modern context. Aaronovitch developed the stories of the legendary British ruler King Arthur into an epic military battle with knights from space, scribbling his thoughts down on the back of an envelope. He also knew from an early stage that the Lady in the Lake holding Excalibur would be Ace...

Cartmel liked the idea, which offered a different slant on a known story. Inspired by Nigel Kneale's *Quatermass and the Pit*, Aaronovitch wanted to give scientific



explanations to numerous elements of mythology; the pair referred to the new idea as *Quatermass and the Lake* and developed it during the recording of *Dragonfire* during August. This formed a three-part serial to be made totally on Outside Broadcast videotape – the setting being the English countryside. Aaronovitch drafted a first script and outline for the next two instalments; this included elements such as Arthurian knights from space, a Chinese girl and a black female US Air Force officer – effectively a replacement for Brigadier Lethbridge-Stewart, whom Aaronovitch recalled from watching *Doctor Who* in his youth.

Reading the unsolicited military-based outline, producer John Nathan-Turner suggested that Aaronovitch should incorporate an updated UNIT (United Nations Intelligence Taskforce), prompting

Aaronovitch to get permission to include Lethbridge-Stewart. Before this serial could be developed further, Aaronovitch was commissioned to write *Nemesis of the Daleks* (latterly *Remembrance of the Daleks* [1988 – see Volume 44]) on 30 October 1987.

With the Dalek serial completed in spring 1988, Aaronovitch resurrected his three-part serial for the next season, adding UNIT to the mix. The *Doctor Who* production office suggested the story should be reworked as a four-part serial, mixing OB and studio work. Aaronovitch was by now fascinated with *Doctor Who*'s mythology, watching many old serials. Viewing *Mawdryn Undead* [1983 – see Volume 36], the writer felt that the notion of a retired Lethbridge-Stewart teaching at a boys' school did not ring true. Disliking the idea of the Brigadier being an isolated character, Aaronovitch gave him a home and, after a throwaway line in *Planet of the Spiders* [1974 – see Volume 21], a wife named Doris whom he envisaged as having been "something in the city".

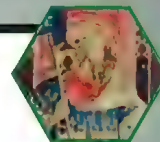
Nuclear missile convoy

Whereas Aaronovitch had seen his Dalek serial as the Doctor's past catching up with him, this time the Doctor would be haunted by his future. The first outline, entitled *Storm Over Avallion* (though *Lake Over Avallion* was another suggested title), was dated Monday 12 September 1988 and was an expansion of the three-part serial. Set in 'the year 1999', USAF Captain Winifred Bambera searches for a nuclear missile convoy lost during a US/European Defence Force exercise called 'Camelot'. In the TARDIS, the Doctor decodes a strange signal. On arrival, the Doctor and Ace get a lift from Lavender Warmington, the management

director of the Carbury Trust at Vortigern's Lake. Ancelyn was a 'Knight of the Br'tons', pursued by three knights of the 'S'rax'. Bambera meets with USAF Lieutenant Sax and Lieutenant Richards, the British officer in charge of the convoy; suspicious of the Doctor and Ace, she takes them to the King's Rest Inn at Carbury so she can contact Camelot HQ. There, Ace meets a chemistry student called Thai, who is helping Dr Brown with his dig. General Lethbridge-Stewart is working in his garden on his day off when Doris says UNIT HQ in Geneva need him. The Doctor meets Dr Brown, who is trying to disprove the existence of King Arthur, and Ancelyn is blown into the brewery after Lavender storms in, saying that her car phone will not work. The S'rax attack the convoy, killing Richards, and stop when there is a strange glow from the lake's

Connections: Legendary research

► Developing his story and script, Ben Aaronovitch used Norris J Lacy's 1986 work *The Arthurian Encyclopedia* for inspiration as well as *Le Morte d'Arthur*, a work attributed to the fifteenth-century English author Sir Thomas Malory, which is the first English prose account of King Arthur and the knights of the Round Table.



Below:
The two Brigs.





Right: Morgaine and Mordred are looking for a fight.

centre. Major McKinnawe and Pilot Lavel arrive in a VTOL jet near Lethbridge-Stewart's home and explain about the Doctor's involvement.

The resolution to the S'rax attack at the end of the first episode is that Bambera shoots Mordred's visor, Ace trips him with Ancelyn's sword, and the Doctor douses him with fermenting hops. Lethbridge-Stewart mobilises the nearest UNIT force – a Czech division doing flood relief in Holland. The Doctor uses the inn's computer terminal to locate the signals in the lake and at the dig. Lavender, Brown, Ancelyn and Ace join the Doctor in a trip to the dig. Tremors hit the inn, and a gateway opens to reveal Morgaine Le Fay, Battle Queen of the S'rax (who 'looks like a tall golden robot') and her Men-at-Arms ('as many as the budget will stand'). The earth opens at the dig to reveal a shaft.

A massive systems failure forces the UNIT jet down near Carbury, with McKinnawe staying to tend Lavel. Thai sees Lethbridge-Stewart encounter Morgaine and Mordred at the war memorial and sets off on her pushbike to warn the others. Lavender's Range Rover breaks down, and she is back at the Inn when Mordred enters and demands a drink. Ace's newly-made sonic screwdriver ('from designs in the TARDIS databanks') fails to open the spaceship at the end of the shaft. Once inside, the Doctor finds Excalibur in a block of obsidian and a knight in suspended animation. Ace activates 'eldritch guardians (ethereal snakes – I think)'.

In Part Three, the Doctor turns the strength of the guardians against them, trapping them in a container. Communing with the chamber, he is alarmed by the

imminence of A'turs awakening. Ace escapes with Excalibur, meeting up with Bambara, Ancelyn and Thai; they set off to get explosives from the convoy to open the spaceship. The Doctor emerges unaided and is rather grim when Thai tells him of Lethbridge-Stewart's presence; he sends Thai back to the Inn with Excalibur ('Ace would only do something silly with it') while he and Ace head for the TARDIS. The Doctor is concerned about meeting Lethbridge-Stewart because of a yellowed piece of newspaper he carries in his pocket (though not explicitly stated, it is suggested that this is the Brigadier's obituary notice). At the TARDIS, the Doctor and Ace find that Lethbridge-Stewart and the Czech troops have beaten back Morgaine's men. At the dig, Morgaine captures Brown and learns about Thai having Excalibur; Thai draws a protective circle around herself in the inn's bar. Armed with Nitro-9 from the TARDIS, the Doctor goes with Bambara and Ancelyn to defend the spaceship, while Ace and Lethbridge-Stewart return to Carbury where Morgaine threatens Thai. The Doctor pursues Mordred and



the S'rax into the spaceship, preventing Mordred from killing the sleeping A'tur and having the ship's systems expel the knights. At the inn, Lethbridge-Stewart uses a microwave relay aerial to disrupt Morgaine's control armour, but Morgaine leaves with a lock of Ace's hair. At the farmhouse, Morgaine summons up a demon to aid her – offering Ace as sacrifice. Under Morgaine's influence, Ace leaves the inn in a trance and walks through the night to the farmhouse; Lethbridge-Stewart and a glowing Excalibur alert the Doctor to her plight. At the farmhouse, the demon breaks through: "a tall menacing humanoid figure in black knobbly armour-like skin." The Doctor arrives in time to stop Ace knifing herself – but Morgaine explains that unless the demon gets its willing sacrifice, the world will die. Furthermore, without living beings on Earth, the gateway bridging this dimension to hers will vanish, leaving A'tur trapped for ever. In the cliffhanger, Morgaine vanishes through the gateway.

Connections: Erstwhile sergeant

► The Brigadier mentions his former underling Sergeant Benton whilst at the garden centre with Doris. The loyal UNIT soldier first appeared in *The Invasion* [1968 – see Volume 13], rising through the ranks until retiring from the army to become a used car salesman.



Left:
What can
I destroy
today?

The Demon

As the Demon starts to arrive in Part Four, Ace fears the Doctor is going to sacrifice himself. The Demon wipes out UNIT troops. Lethbridge-Stewart leaves McKinnaw in charge at the inn and goes after the Doctor. He and his men reach the farmhouse where the Demon attacks – Lethbridge-Stewart orders a rocket attack on the building, killing himself. This sacrifice mollifies the Demon, which departs for its own dimension. Lethbridge-Stewart's

Connections: New outfit

► *Battlefield* sees the début of the Doctor's new, dark burgundy jacket, swapping from the previously seen cream variety. It's a marker of the sombre tone for the 1989 series, and a

more complex, darker character for the Seventh Doctor.



death makes the Doctor consider his wanderings; he only seems to bring death to those he cares about. Morgaine attacks the convoy to trigger a Third World War, using the launch codes in Sax's mind. Mordred apparently kills Bambera, causing Ancelyn to swear vengeance against him; the two fight and, when it seems Ancelyn is at Mordred's mercy, Bambera appears

and kills Mordred. The Doctor confronts Morgaine and uses the guardians he had trapped in the container against her. Ace goes into the ship and replaces the sword, launching the vessel; A'tur and Ace emerge from the spacecraft and use Excalibur to neutralise the missile. Morgaine sobs over her dead son and strikes a deal with A'tur; if he restores Mordred to life, she

will serve him for ever. Bambera agrees to go with Ancelyn and have adventures in another dimension; they board the ship with the others and leave Earth. Saying goodbye to Brown, the Doctor and Ace head for the TARDIS. The Doctor is 'still determined to travel, perhaps from now on in memory of Lethbridge-Stewart'. (Aaronovitch then noted 'Episode 4 is not complete and very rough... sorry but they threw me out of the building!'). Aaronovitch was routinely using the BBC's Union House building, working late into the evening on the breakdowns.

The production office checked that Nicholas Courtney was available to reprise his role as Lethbridge-Stewart one last time. Nathan-Turner discussed the serial with Courtney in Brighton during September 1988. The actor became interested when he heard that Lethbridge-Stewart was to be killed off, since he felt that *Doctor Who* was coming to its end.

Scripts for *Storm Over Avallion* were commissioned on Friday 16 September with target deliveries of Wednesday 30 November, Friday 30 December, Sunday 15 January 1989 and Wednesday 15 February; Aaronovitch revised his storyline four days later. Bambera was now a UNIT Brigadier, UNIT troops included Sergeant Zbrigniev, Major McKinnawe and the Czech Major Husak. Captain Richards was now in charge of 3rd Tactical Missile Command, Thai became Shou Yuing, and Lavender Warmington evolved into Peter Warmly when Nathan-Turner felt that there were too many female characters. New material included the Doctor and Ace bluffing their way into Bambera's Command Trailer, and the Doctor pointing out that Vortigern's Lake means 'Lake of the High King' in Old English. In Part Two, Rowlinson winces as he hears things getting smashed every time



Below:
The Brig gets
back to work.

Ancelyn and Bambera start fighting, and Dr Brown observes that Ancelyn is related to the name Lancelot. In Part Three, the now-General Lethbridge-Stewart explodes into action after his encounter with Morgaine at the inn, and is joined by McKinnawe to deliver an alien alert on the communications set, evacuating Carbury. In this version, the Doctor has no foreboding about Lethbridge-Stewart's death. Brown is killed when Morgaine probes his mind, and Morgaine's demon is now a 'Death Elemental'; when Ace falls under Morgaine's control, she strikes down Shou Yuing to leave the inn. Ancelyn asks Bambera to come back to his dimension with him. The cliffhanger to Part Three was now the Doctor and Lethbridge-Stewart arriving at the farmhouse just as the Elemental appears.

Lethbridge-Stewart

The new Part Four was markedly different; the Doctor, Ace and Lethbridge-Stewart flee the farmhouse moments before the missile attack. Ancelyn is in the Hall of the King when machinery becomes active, registering an evil force. A strange glow appears, bringing slain Men-at-Arms back to life; the Elemental grows stronger with each death. The Doctor comments that Excalibur could destroy the Elemental as the zombie Men-at-Arms attack his group at the inn. The Elemental appears by the war memorial in the village, and Lethbridge-Stewart takes Excalibur, attacking the Elemental and ramming the sword into its chest – but the energy feedback along the sword kills Lethbridge-Stewart. Mordred is not killed, and Ace and Shou Yuing fight off a S'rax knight as they try to replace Excalibur. As the missile is about to launch, the Doctor removes the



Above:
Ready for battle!

control cable to trigger the failsafe. The spaceship lifts off, with A'tur, Ace and Shou Yuing beaming down to take Morgaine and Mordred prisoner – the Doctor pleads for them to be rehabilitated rather than executed. As the spaceship departs, Ace wonders if Bambera was on board. The Doctor observes that Winifred comes from 'Guinevere'. Aaronovitch commented that elements of the climax such as the spaceship were optional, and that some secondary characters could deliver explanatory dialogue so that Sylvester McCoy wasn't overloaded.

In the 20 September story outline, Aaronovitch set out the background for General Lethbridge-Stewart: 'Retired in the mid 1970s. Following the 1984 Dalek Incursion and the 1986 Cyberman Invasion. Secret talks at the Moscow Summit in 1987 led to a Security Council resolution reorganising and strengthening UNIT. Since command officers with

Connections: Royal inspiration

➤ Aaronovitch's A'tur was based on Arthur, legendary King of the Britons (Br'tons in Aaronovitch's script), a possible amalgam of people first referred to in Aneurin's poem *Y Gododdin* around 600AD.





Above:
Trusted friends
– the Doc and
the Brig.

experience of dealing with alien threats were in short supply, Lethbridge-Stewart was approached and persuaded to return to active service in 1988. He was promoted to General and assumed command of the Extra-Terrestrial Threat Section, whose headquarters he relocated to London.' The

first script was delivered on Friday 25 November.

By December, *Storm Over Avallion* was scheduled as the second story of the 1989 series. Aaronovitch helped Cartmel with script editing on other serials that year; the pair collaborated on a thriller called *Hazard*, and an unused *Doctor Who* stage play.

In late 1988, the serial was announced as being a 'sword and sorcery' piece set in 1999. Other working

titles – *Pool of Avallion*, *Song of Avallion*, *Stormtroopers of Avallion* – were suggested. Nathan-Turner hoped that Graeme Harper, who had directed *The Caves of Androzani* [1984 – see Volume 39] and *Revelation of the Daleks* [1985 – see Volume 41], would be available to handle the serial, but Harper had commitments on Central Television's drama *Boon*. Nathan-Turner then hoped that Nicholas Mallet might helm the serial. *Remembrance of the Daleks*' director Andrew Morgan was also in the frame.

UNIT personnel

On Tuesday 6 December, John Nathan-Turner formally requested clearance from Lethbridge-Stewart's creators, Mervyn Haisman and Henry Lincoln, to use the character in the serial. He requested Nicholas Courtney to be booked on Monday 12, for dates between Monday 27 March and Friday 28 April 1989.

In early 1989, Courtney was likely to be offered a role in a West End theatre production of *M. Butterfly* that would clash with the proposed production dates on *Doctor Who*. Nathan-Turner swapped the production order of *Storm Over Avallion* with *The Curse of Fenric* [1989 – see Volume 46] so that Courtney would be available. Courtney was offered the *M. Butterfly* role, but with new dates which still clashed. Although Nathan-Turner offered to release him from his contract, Courtney refused and turned down the West End role. Courtney's booking was amended by Nathan-Turner on Friday 13 January to Friday 28 April to Thursday 1 June. Courtney was formally contracted on Tuesday 14 February. The second and third scripts were delivered on Thursday 12 January and Wednesday 25 January.

Connections: Arts attack

► *Historia Brittonum*, written by Welsh chronicler Nennius around 830AD, refers to 12 legendary battles at which Arthur was victorious – including Mount Badon, referred to by Ancelyn, a battle where 'Merlin'

supposedly cast down Morgaine with his "mighty arts".



On Monday 23 January, the director of *Storm Over Avallion* was confirmed as Michael Kerrigan, booked between Monday 13 March and Friday 14 July. Kerrigan had trained as a director at the BBC, worked on *The Baker Street Boys* and *Maggie*, and directed *Knights of God* for TVS, on which he collaborated with Andrew Morgan. Morgan happily recommended his fellow director to John Nathan-Turner.

The visual effects designer was to have been Mat Irvine, who had worked on *Doctor Who* since 1971. However, when the production dates were changed, Irvine was no longer available. Dave Bezkorowajny took over. Set designer Martin Collins had previously worked on *Paradise Towers* and *Remembrance of the Daleks* [1988 – see Volume 44], costumes were designed by Anushia Nieradzick who had worked on *Frontios* [1984 – see Volume 38] and *Attack of the Cybermen* [1985 – see Volume 40] while make-up designer Juliette Mayer had served as an assistant on serials such as *The Ribos Operation* [1978 – see Volume 28].

The OB assistant floor manager was Matthew Purves, the son of Peter Purves, who played companion Steven Taylor in the mid-1960s. Dick Mills created the sound effects for the serial at the BBC Radiophonic Workshop, starting on this assignment on Tuesday 21 March.

As production approached, Nathan-Turner and Cartmel became unhappy about the death of Lethbridge-Stewart (now retaining the rank of Brigadier). Nathan-Turner felt that the script was so packed with incident that the Brigadier's demise would become lost, while Cartmel also felt it was gratuitous. Aaronovitch was asked for three potential endings, one retaining the Brigadier's death and the

Doctor reasoning that all his friends are dead if he goes forward in time far enough. Aaronovitch's favourite remained the Brigadier returning to Doris, revealing that he had been offered an extraordinary new job, as the spaceship appeared overhead. Eventually, Aaronovitch was asked to develop an ending where the Brigadier survived and remained on Earth. Also added at a late stage was the Doctor's car, Bessie.

The final script was delivered on Friday 24 February. During February, the serial was renamed, partly because *Storm Over Avallion* would be an inappropriate title if the OB crew were blessed with sunny weather on location and also because Nathan-Turner felt it was too obscure. It was briefly entitled *The Battlefield* before Cartmel shortened it to the punchier *Battlefield*.

In Part One's script, Doris Lethbridge-Stewart was described as 'a handsome woman in her late forties', and her husband mentioned his retirement from UNIT (with

Connections: Loce triangle

► Morgaine – AKA Morgaine of the Faye or Morgaine Sunkiller – was derived from Morgan le Fay, King Arthur's half-sister whose name came from the French for 'fairy'. Some legends have Morgan in love with Merlin, but turning to the side of evil, while others point to a love for Arthur.



Below:
The Doctor
selects his
weapons...





Above: On duty – UNIT's officers are prepared for the next crisis.

no reference to his teaching career). Of the new UNIT personnel, Sergeant Zbrigniev wore 'combat fatigues... and a blue UN beret' and Brigadier Winifred Bambara was 'a black woman in her early thirties' who carries 'an automatic rifle (5.65mm Fa-Mas)'. Zbrigniev comments that he served under Lethbridge-Stewart and knows of the Doctor's changes of appearance. Bambara's expletive 'shame' was one that Aaronovitch recalled being shouted by some teenage girls during a cinema screening of *Scrooged* in late 1988.

Ben Aaronovitch noted that the voice in the TARDIS is saying 'Merlin' and is "the Doctor's but distorted out of recognition". Ancelyn was generally referred to as 'the black knight' while Mordred was the 'Grey Knight Leader' of the 'silver knights'. Aaronovitch envisaged the armour worn by the knights as being futuristic: 'Black armour that has been elaborately

enamelled with swirling alien designs... There is a mirrored surface where his face should be.' In comparison to Ancelyn's armour, Mordred sported the 'grey/blue gunmetal' of the 'grey knights... The armour is similar to the black knight's, but a touch more barbaric". Studying Ancelyn, the Doctor commented that he was wearing 'powered armour'. Ancelyn was revealed to have a 'classically handsome face'.

Of the other characters in the script, Peter Warmisly was 'a grey-haired man in his 50s', Shou Yuing was 'a young, Chinese woman' while Patrick Rowlinson was 'a large, bluff man' and his hotel was called 'The Crowfeast Arms'. When the Doctor paid for the drinks the money comprised 'different and alien denominations including what looks like a tiny mechanical crab' with the Doctor commenting, "Pallistratum Gromit, no... seven and three eighths Rlarix Sovereign?"

Morgaine

In Part Two, the opening scene had a fight between Bambara and the grey knights with Mordred's visor shot away (as in the storyline); Mordred is revealed as having 'a handsome, saturnine, bearded face'. In the helicopter, Pilot Lieutenant Lavel was described as a 'young attractive woman... She wears sunglasses and looks the biz. She is controlling the copter with a modern static joystick' while the Brigadier uses 'a small portable computer on his lap'.

When Morgaine emerged from the heat haze rip, she was described as 'a woman in golden armour... Behind her Men-at-Arms emerge from the rip and take up honour positions. The men at arms are dressed in half armour of similar style to the knights but more barbaric. The golden woman

Connections: Doctor Shaw

➤ The Doctor gives Ace an outdated UNIT pass belonging to Elizabeth Shaw. Physicist Dr Liz Shaw assisted the Third Doctor in the early days of his exile to planet Earth, first appearing in *Spearhead from Space* [1970 – see

Volume 15]. She was played by Caroline John.



removes her helmet and shakes out long pre-Raphaelite hair'; for Morgaine and the Doctor communicating telepathically, the stage directions suggested 'the two scenes could be superimposed or split screened to give the impression of communication'. The scene of Morgaine seeing the helicopter was originally set in the woods, but relocated to the church for logistical reasons. The spaceship's portal was described as having 'an organic look to it as if it was the mouth of some gigantic beast'. In the script, the Doctor and Ace discussed Clarke's Law – 'any sufficiently advanced technology is indistinguishable from magic' – which hailed from Arthur C Clarke's 1972 story *Report on Planet Three*. Inside the ship, the defence system was described as a 'ghost snake... a ribbon of poisonous green light. Slithering through the air like an ethereal tapeworm'.

Part Three opened with an OB sequence which was dropped shortly before recording. In this, Bambera finds Warmly looking out at Lake Vortigern; he explains he needs peace away from the wreck Ace

has made of his dig. In the spaceship, the Doctor does somersaults to evade the snake ("I bet that surprised you. It surprised me"), while two scenes at the lakeside were later amalgamated; originally Ancelyn asks Warmly why he digs holes rather than using songs to learn about history. As the Brigadier rescues the Doctor in the Kingshall, he comments, "Excuse me a moment, Doctor? I seem to have stepped in something nasty," to which the Doctor replies, "I think we all have Brigadier. Right up to our necks." The scene with Doctor and Ace discussing the trap at the dig was shorter with less banter, and the Doctor suggests that King Arthur was 'a late riser' when the Brigadier asks why he hasn't woken up yet.

Connections: Monster parade

► The Doctor shouts out the names of previous monstrous adversaries faced by UNIT. The Yeti appeared in *The Abominable Snowmen* [1967 – see Volume 11] and *The Web of Fear* [1968 – see Volume 11]; the plastic-loving Autons debuted in *Spearhead from Space* [1970 – see Volume 15]; UNIT faced the Cybermen in *The Invasion* [1968 – see Volume 13], while the Silurians attempted to reclaim Earth in *Doctor Who and the Silurians* [1970 – see Volume 15].



Below:
Ace hypnotises the Doctor with a sword.





Above:
The start of
a beautiful
friendship
for Bambera
and Ancelyn.

To ease the logistics of booking cast members for location, a sub-plot with Rowlinson and Lavel in Part Three was dropped. The material with Ancelyn handing Bambera the keys to the Citroën 2CV (a car specified by Aaronovitch because the roof could be opened) was a late addition, and the following two scenes were dropped before production; in the Range Rover, Bambera comes on the radio saying that the car will not start, so Shou Yuing advises her to pull the choke out half way and hit the clutch twice. Originally in the roadside ambush, the

Range Rover knocked two troopers into a ditch, and Aaronovitch indicated that as the vehicle moved off, the men fire their weapons – ‘if possible shattering the rear windows’. Just before the 2CV encountered the Men-at-Arms, another Range Rover scene was dropped; in this, the Brigadier assures the others that Bambera is a

competent officer, but the Doctor observes, “War is a destroyer. It makes a mockery of competence.”

The evacuation of the hotel was heavily rewritten before recording; originally the Doctor suggests that the Rowlinsons and Peter should leave in the helicopter (Aaronovitch notes, ‘If a helicopter isn’t available then this should be the truck’). Peter refuses to leave without Cerebus – his Irish wolfhound who featured in an earlier draft of the script. The Doctor summons the dog with a whistle, after which the trio depart without protest. The scene concluded with the Brigadier asking the quartermaster sergeant for silver bullets. The scene with Ace and Shou Yuing inside the protective chalk circle was inspired by Richard Matheson’s screenplay for the 1968 Hammer horror film *The Devil Rides Out*.

Mental battle

In Part Four, as the Men-at-Arms advance to attack the convoy, there was an extra scene; the Brigadier places Bambera in charge and marches the captured Mordred off so that he and the Doctor may try ‘the direct approach’. Another dropped sequence has Major Husak and four men approaching the hotel and storming the bar; the men are obliterated by the Destroyer. A blast of fire from the kills Husak and the dead men are left as ‘smoking Hiroshima shadows’. As Bessie arrives at the scene, the Doctor comments: “My future is catching up with me.” The subsequent scenes in the bar were longer, with the Doctor telling the Brigadier that they must get Excalibur back from Morgaine: “I have a cunning plan... We find Morgaine, overcome her magic. Defeat the limitless power of the Destroyer and get Excalibur back!” This sequence

Connections: Boom!

➤ Ace’s penchant for explosives is displayed in her knowledge of technical terms such as ‘brisançe’, which is the shattering or sudden crushing release of energy or explosion.



continues with the Brigadier recalling his last brush with interstitial transfer in the *The Time Monster* [1972 – see Volume 18]: “The Master with a Greek accent, Sergeant Benton as a baby.” When Ace wants to jump into the vortex, the Doctor warns: “The forces loose inside could rip you into molecules, if you’re lucky.” When the Knight Commander is found dead, his ‘face is that of a sixteen year old, with innocent but dead blue eyes’.

There were a substantial number of scenes featuring Doris in her garden, to be intercut throughout the climax. As the Destroyer is released, Doris hears a Radio 4 report that Mrs Eva Carlshorst, the General Secretary of UNIT, has denied reports of casualties in south-west England. She attempts to phone her husband. As the Brigadier confronts the Destroyer, an angry Doris on the phone says: ‘I am

Mrs Lethbridge-Stewart... A message? Yes. Tell him ...’, and then stops, unsure of what to say. The Brigadier fires on the Destroyer – and then Doris continues, “Tell him I lo... tell him he hasn’t finished in the garden.”

Outside the farmhouse, the Doctor originally asked the Brigadier for his gun to shoot the Destroyer himself. When finding the Brigadier after his confrontation, the script omitted Alistair’s revelation that he was married. The Doctor’s note to himself is signed, ‘Mine sincerely, the Doctor,’ and a scene of the Brigadier and Ace setting the explosives in the King’s Hall was cut. The spaceship was described as

Connections: Cop cameo

James Ellis (Peter Warmly) was known for playing Bert Lynch in BBC drama *Z Cars* from 1962–78. In 1965 it was hoped the cast of the series would make an appearance in *The Feast of Steven*, the seventh episode of *The Daleks’ Master Plan*: [1965 – see Volume 6] as their characters, but this plan was vetoed by the producer of *Z Cars*.



Left:
Morgaine
wants to
destroy... so
she summons
the Destroyer.

Connections: Sibling rivalry

► Nicholas Courtney and Jean Marsh previously appeared together in *The Daleks' Master Plan* [1965/6 – see Volume 6], playing brother and sister, Space

Security Agents
Bret Vygon and
Sara Kingdom.



looking 'like a vast crab, three huge legs dug into the lake-bed... feeder cables run down into the mud'.

Thel showdown between the Doctor and Morgaine was a mental battle, the Doctor telling Morgaine that she will die too. She then reveals that as long as Arthur dies, her hatred for him will be fulfilled after 12 centuries. The Doctor

claims that Arthur died 12 centuries ago. Morgaine's reaction allows him to use the abort button, saying, "You should have found yourself a more worthy cause."

Although Cartmel was pleased with the scripts, Aaronovitch himself was less happy. He regretted including the Brigadier, feeling he was juggling too many characters; the shift from a three-part story idea to a four-part script meant that the structure had been distorted

in the middle. Aaronovitch felt that he should have reworked the story from top to bottom. The scripts were also unpopular with incoming Head of Drama Serials Peter Cregeen.

Kerrigan found the script confusing, feeling the story lacked credibility. One particular concern was when Ancelyn flew through the air into the brewery. Kerrigan could not determine if the character could actually fly or if he was blown by the grenade; when asked, Aaronovitch said he meant both!

Delighted with the scripts, Courtney clarified certain aspects with Cartmel. He liked the idea of Doris being seen at last – although he had always imagined the Brigadier to be married to a woman called Fiona and that Doris was his 'bit on the side'; Courtney resolved this in his own mind by making Doris the Brigadier's second wife. Sylvester McCoy was looking forward to working with Courtney immensely; the two

Right:

The Doctor is very pleased with his giant novelty toothpick.





had met at conventions and McCoy had watched Courtney in earlier serials. On meeting Courtney with Nathan-Turner in a Shepherd's Bush pub, McCoy gave 'the Brig' a swift salute. Courtney again grew a real moustache (as with *The Five Doctors* [1983 – see Volume 37]) and would claim to fans that he was being killed off – and also that three alternative endings for *Battlefield* had been recorded.

On Friday 3 March, Keff McCulloch was commissioned to provide the incidental music score for the serial. The Drama Early Warning Synopsis for *Battlefield* was issued on Thursday 16, noting only Courtney as its guest star. Elements of Parts One and Two were rewritten on Tuesday 28 March, including the TARDIS' arrival, Bambera being told that Warmisly has arrived, Ace introducing herself and the Doctor in Bambera's car, scenes in the aftermath of the helicopter crash, the Brigadier's meeting with Morgaine, and some of the spaceship scenes. Various continuity aspects were introduced, with fan advisor David Saunders providing a series of clips where UNIT passes had been previously seen in the series. It was decided during April that

Battlefield would be shown first in the new series.

Rehearsals began in Room 201 of the BBC's Acton Rehearsal Block on Thursday 27 April. McCoy liked the first half immensely, although the serious nature of the later episodes worried him a little. Aldred also felt *Battlefield* was a more serious story and liked the anti-racist comments from Ace about Shou Yuing, continuing a theme established in *Remembrance of the Daleks*.

'Brigadette'

In casting Morgaine, Kerrigan experienced problems in finding an actress old enough to have a grown son. The part went to Jean Marsh, who had previously appeared as Joanna in *The Crusade* [1965 – see Volume 5] and as Sara Kingdom in *The Daleks' Master Plan* [1965/6 – see Volume 6], and had since found fame starring in and co-creating *Upstairs, Downstairs*. Nathan-Turner had attempted to lure Marsh back to the show before; this time Marsh was attracted by the humorous elements of the evil Morgaine, the actress joking that she wanted to introduce her character and Mordred as 'Vera Son-Killer and her son Darryl'. She very much enjoyed working with Kerrigan who let her find Morgaine's humanity.

Kerrigan was delighted to get Irish actor James Ellis as Peter Warmisly; Ellis had established himself in 1962 with *Z Cars*. During recording, Ellis suggested various references to Arthurian literature that were incorporated into the finished serial, feeling his

Left:

I challenge you to a duell

Connections: Ace of the lake

▶ Legend says that after Arthur's last battle, the sword Excalibur was returned to the water where it was grasped by a hand and drawn under the surface. This image depicted in this legend is reversed in Part 3 as Ace emerges from the lake, holding Excalibur.



Right:

Just your average lunchtime pint and miracle.



character would be familiar with such works. Nathan-Turner offered the role of Bambera to Angela Bruce, a regular on the BBC hospital drama *Angels*, which he had

worked on. Bruce decided to play the part as a female Errol Flynn, reasoning that Bambera was bitter because she had been stuck on the missile convoy as her skin colour had prevented her heading a UN Peace Corps team in South Africa; she also drew upon a drill sergeant who had trained the cast for a production of *Privates on Parade* in Colchester in 1978. On discovering that Bruce, a Geordie, had been

cast, Aaronovitch regretted not writing Bambera as a Geordie; the actress acquired the nickname 'Brigadette'. Angela Douglas, a veteran of the *Carry On* films, was cast as Doris Lethbridge-Stewart. Noel Collins, playing Rowlinson, was best known as Sergeant Parrish in *Juliet Bravo*, while his wife was played by June Bland, who had appeared in *Earthshock* [1982 – see Volume 35]. Marcus Gilbert, cast as Ancelyn, had been in the mini-series *Riders*, while Christopher Bowen played Mordred, having previously been directed by Kerrigan on *Knights of God*. Polish-born Dorota Rae (also known as Dorota Kwiatkowska), playing Lavel, had been a regular in *Crossroads*, and Canadian actor Robert Jezek was cast to play the Czech Sergeant Zbrigniev. Marek Anton, featured in the already recorded

Connections: Bling bullets

➤ A proud Brigadier Lethbridge-Stewart tells the Doctor UNIT now uses gold-tipped bullets for "you know what". The "you know what" referred to is presumably the Cybermen, who possess a well-known vulnerability to the metal.



The Curse of Fenric [1989 – see Volume 46], was offered the part of the Destroyer during rehearsals for the earlier serial, and was selected partly because he was able to expand his chest for the transformation. Ling Tai, playing Shou Yuing, had been an extra in *Warriors of the Deep* [1984 – see Volume 38].

The Destroyer

The Destroyer went through various iterations. One notion was that the Destroyer would look like an ordinary man who turned into a demon-like creature. In another draft, when Morgaine releases the Destroyer, it holds up its freed hands and ‘The skin on them peels back to reveal talons... Horns are growing out of the Destroyer’s head... Its chest is expanding. Scales can be seen in dents in the cloth... The Destroyer’s voice starts escalating in scale [becoming] inhuman... It has become a huge creature with glowing green eyes and hide like armour.’ An early Destroyer was produced by visual effects assistant Mike Tucker, but when Tucker was moved onto *The Curse of Fenric* the idea was abandoned. The idea of the Destroyer transforming was truncated into the creature breaking its chains; it would now resemble a demon from the start. Nathan-Turner recalled a model macquette of a demon head made by freelance sculptors Sue Moore and Stephen Mansfield, who were working on the Haemovores for *The Curse of Fenric*. The two were asked to develop a mask for the Destroyer. A cast of Marek Anton’s head was taken, and then used to create a foam latex head which could be placed on a fibreglass underskull. Robert Allsopp made horns from a type of lightweight orthopaedic bandage, while a cable system in the brows and lips (hidden by the

creature’s cloak) introduced movement. Four wax duplicates of the head were made for the scene in which the Destroyer exploded.

An OB locations recce for *Battlefield* was held in the Fulmer area in Buckinghamshire on Tuesday 25 April. The following day, the BBC contacted Buckinghamshire County Council about using Black Park.

The readthrough day at Room 201 of the BBC’s Acton Rehearsal Rooms on Friday 28 April was affected by a strike by BETA (the Broadcasting and Entertainment Trades Alliance), who were in a pay dispute with the BBC. Rehearsals then continued through to Thursday 4 May, the same day that June Bland had a contact lens fitting to play the blind Elizabeth. ■

Connections: Top gear

► The Doctor’s car Bessie makes an appearance in *Battlefield*. The yellow Edwardian roadster made its first appearance in *Doctor Who and the Silurians* [1970 – see Volume 15] driven by the Third and Fourth Doctors with the numberplate WH01. For *Battlefield* the plate was changed to WH07 at the suggestion of Sylvester McCoy.



Below

These chains must be broken!



Production

Location recording began at 8am on Saturday 6 May to the west of London, starting at Fulmer Plant Park with the Garden Centre scenes for Part One; the dialogue was amended slightly to refer to the Brigadier's retirement from teaching. The next venue was Little Paston, also in Fulmer, which appeared as the Brigadier's house; this concluded all Angela Douglas' scenes and involved the use of a Bell 206A JetRanger helicopter which was then flown to Black Park to record shots of it in

flight and its crash (simulated by the pilot activating a smoke canister). Before the 6pm wrap, interior scenes for the helicopter were also recorded, with a black tent erected around the cockpit for the night sequences. On the morning of Sunday 7 May, cast and crew travelled to Rutland Water in the Midlands; this area was the main location for the serial, offering a vast Anglia Water reservoir for Lake Vortigern and the islet village of Hambleton as Carbury. Work from 2pm to 5pm centred around Dowager House at St Martin's Without for the

'THE CONFRONTATION
WITH MORGAINE WAS
REWRITTEN.'

derelict farmhouse exterior. Since this was a listed building, the Part Four explosions were recorded separately to be added in post-production. Michael Kerrigan and Dorka Nieradzik used stock armour with a few minimal changes for the knights, ignoring Aaronovitch's idea of a futuristic alien combat suit. Action and swordfights were arranged by veteran stuntman Alf Joint, who doubled for Nicholas Courtney for a shot of Lethbridge-Stewart being blown out of the farmhouse. Unfortunately, the sword fights had been

rehearsed for full-length broadswords, and the crew found that shorter swords were then shipped to the location. For the rest of the OB work, recording was scheduled from 8.30am to 6pm daily.

Monday 8 saw the crew at Hambleton Old Hall which appeared as the Gore Crow Hotel. This was a private house, but had been so well dressed that James Ellis believed it to be a real hotel and wandered inside - only to be discovered by the owner in one of the bedrooms. The evacuation scene in Part Three was rewritten to have

Connections: Battle lines

► Dating from the tenth century, *Annales Cambriae*, a collection of Cambro-Latin chronicles mentions Camlann, the final battle where both Arthur and Mordred fell. In Part Three of *Battlefield*, Mordred accuses Ancelyn of fleeing from Camlann.



the Doctor using hypnotic powers and adding references to weaponry effective against Daleks, Yeti and Cybermen. Bessie was also present, having been brought back from the *Doctor Who* Exhibition that had been touring the USA; the car had been refurbished with alterations to its fenders, seating and radiator. The new UNIT uniform was seen for the first time; there was a new, distinctive UNIT

logo, and the soldiers wore blue berets. There was a minor continuity problem with a scene in the hotel gardens early in Part Two, where Bambera carried a pistol rather than her machine gun. A second unit covered shots of Ace and Shou Yuing trying to avoid evacuation; for this serial, Sophie Aldred wore earrings made by her mother, a jeweller.

The plan for Tuesday 9 was to start work around Rutland Water with scenes in Bambera's Nissan Patrol command car, on the roads and ridge, and at the convoy and the dig. However, BETA staged industrial

Below:

Smoke gets in Mordred's eyes.



action for two days and production had to be abandoned, with some of the crew returning to London. With the planned excavation site shoot on Wednesday 10 also cancelled, Sylvester McCoy, Nicholas Courtney, Angela Bruce and John Nathan-Turner enjoyed a day out in Skegness.

The crew attempted to get back to schedule on Thursday 11 with scenes at the excavation site, including the major battle scenes which took place in muddy conditions; Joint's stuntmen used hidden trampettes to give the illusion of being blown into the air. During one scene, McCoy drove Bessie too fast over some uneven ground and lost the spare wheel. Local archaeologists believed the BBC's fake dig to be real. A series of changes was made to the studio script on this day, notably the confrontation with the Doctor and Morgaine over detonating the missile. This was rewritten by Andrew Cartmel into a speech from the Doctor which the script editor referred to as the 'CND speech'.

Range Rovers and Jeeps

Friday 12 was the crew's day off. Recording on Saturday 13 was scheduled for Twyford Woods at Corby in Northamptonshire. The TARDIS' arrival and subsequent car journeys were recorded, along with scenes inside Warm's Land Rover Range Rover and Bambera's command car (which were plagued by reflections on the vehicle windscreens). Action scenes of the knights fighting in Part One were also recorded. Nathan-Turner helmed a second unit for some scenes – including Ancelyn and Bambera running through the woods – and also some of the car scenes in the Range Rover where Courtney had problems with the vehicle's gears.



Left:
Caught
between two
Brigadiers.

Work continued on Sunday 14 at a different area of Twyford Woods; this concentrated on the driving/ambush scenes in Part Three. Few stuntmen were used, and a special lens made it look as if some extras were far closer to an advancing vehicle than they actually were. Nathan-Turner's second unit recorded the arrival of Ancelyn and his tracking by Mordred at Castle Cement's Ketton Quarry near Stamford; the shot of the knight rising from the crater was achieved by lifting the actor manually on a cantilever rig.

Although it had been planned to finish on Monday 15 at Hambleton Memorial Cross, the team had been allocated two extra days to make up for time lost. The morning went ahead as planned with work for scenes in Parts Two and Three; one short scene in which Morgaine learns from her Knight Commander that Mordred is at the hostelry was abandoned. After this, the crew worked at Rutland Water on the scenes planned for the previous Tuesday. At 11.00am, Nathan-Turner staged a photocall for the national press with the serial's cast and Bessie. The scenes with the Convoy for Parts One and Three were recorded, with Ben Aaronovitch

providing the extra line, "Get that Jeep back on the road ASAP." When it became clear that Bruce needed more time to walk around Bambera's command car, McCoy was required to drive Bessie without his spectacles - making it rather difficult for him to place the car as required. Also due for recording were the scenes at the dig in Part Two.

Tuesday 16 and the morning of Wednesday 17 saw the remaining scenes at Rutland Water recorded with scenes at the dig, including Aldred's dive into the reservoir; the actress had prepared for this by taking a course of antibiotics from a BBC doctor, but found the scene difficult to perform because of the need to orientate in the shallow water and bring Excalibur up vertically. This was an unpopular location for the cast and crew because of the mosquitos and midges which came off the lake after 5pm. Various explosions were recorded on the first day, including the destruction of a dummy fibreglass helicopter shell for the crash scene and the underwater

Connections: A matter of timing

▶ Ace's Nitro-9 cannister features a timer mechanism, a modification of her explosive concoction, making its first appearance here in *Battlefield*.





Above:
The Doctor
looks up to
his old friend.

explosion which showered the police observers with mud. Other second unit shots included the close-ups of the knights' guns – made by visual effects assistant John Savage – being fired, with effects assistant Chris Reynolds as the knight. The UNIT convoy was also seen in full, featuring a Bedford MK, DAF YA 328, DAF 2800 and Volvo TL22.

Rehearsals for the studio sessions began in Room 403 at Acton on Thursday 18 May. Another day was lost due to BETA's strike action on Friday 26. There were also problems when the props and dressings needed for the three-day studio session

were not delivered on Bank Holiday Monday, 29 May, wasting rehearsal time on Tuesday morning.

Taping in Studio TC3 at Television Centre began on Tuesday 30 May, scheduled to run from 7.30pm-10.00pm. Work started with the farmhouse scenes, including the stunt of the Brigadier being blown out of the building by the Destroyer;

this shot did not go as planned, but there was no time for a retake. With the regular TARDIS wall flats having been mistakenly junked after recording at Elstree on *The Greatest Show in the Galaxy* [1988/9 – see page 48] the previous year, the only TARDIS control room scene of the season was recorded on a hastily constructed set, disguised by low lighting. After this came scenes in the farmhouse with the Destroyer.

Trashed set

Recording on Wednesday 31 was scheduled for both afternoon (2.30pm-6pm) and evening sessions (7.30pm-10pm). Scenes were recorded with the hotel bar set first, as far as the Destroyer asking for freedom, after which the set had to be 'trashed'. Jean Marsh was disappointed that the idea of Morgaine's crystal ball floating was largely dropped, and carried on her maniacal cackle for the end of Part Three for ages until both Aldred and Tai joined in; Aldred refused to let Ace scream as the bar fell in. Visual effects designer Dave Bezkorowajny adapted a commercially available Zoid toy for the alien coinage used by the Doctor. While the bar was being 'trashed', early scenes in the Command Trailer were recorded, and after that the remaining bar scenes were recorded. The crew was now running behind, and the Command Trailer scenes for Part Four were left to the next day.

The final studio day, Thursday 1, was once more scheduled to begin at 2.30pm, with the postponed Command Trailer scenes. Lighting problems caused the start to be delayed. The confrontation with Morgaine was completely rewritten by Cartmel when Aaronovitch felt that the original scene did not work. The scenes in the brewery were recorded next, but there

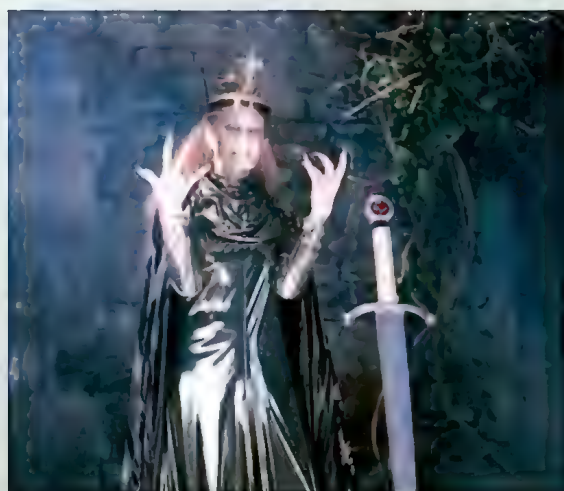
Connections: Line of happiness

➤ Mordred's defiant taunt to the Doctor, "Come on then. Look me in the eye, end my life," is almost a repeat of the Doctor's challenge to a gunman in *The Happiness Patrol* [1988 – see Volume 44].



was a problem with the effect of Mordred's knights blowing their way in through a wall. As the team was running out of time, Nathan-Turner decided to drop this and achieve it as a sound effect; the complex fight sequence was also cut to save time. The shots of Morgaine seen in her crystal were recorded next before more brewery scenes, and then came the sequences of Ace and the Doctor in the tunnel, where McCoy and Aldred ad-libbed their 'fishy' gag. Various scenes in the King's Hall set were then recorded, with some of the action sequence with the snake simplified for time.

Although recording was meant to conclude at 10pm, an over-run to

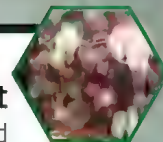


10.30pm was necessary. The only sequences remaining were the shots requiring the airlock filling with water. Aldred climbed down the ladder into the tank and the ladder was removed; the tank had already been partly filled with water. Recording began for some insert shots, and then McCoy – who was closest to Aldred on the studio floor – noticed cracks appear in the glass frontage. McCoy called out to have Aldred lifted out; the actress was pulled up just as the glass gave way and the water surged out onto the studio floor. It transpired that the contractor who had made the prop had not used glass to the thickness specified, and Nathan-Turner took responsibility for the accident. Aldred escaped with only minor cuts to her hand.

An investigation into the water tank accident was launched at the BBC on Thursday 8 June, with the incident getting into the pages of *News of the World* on Sunday 18; the tape of the cracked tank was subsequently preserved as part of a BBC safety training video. ■

Connections: Interstitial past

► The Doctor, Ace and the Brigadier use an 'interstitial vortex' to travel from the hotel to confront Morgaine and the Destroyer. The Brigadier first encountered interstitial science in *The Time Monster* [1972 - see Volume 18] when the Master used TOMTIT - Transmission of Matter Through Interstitial Time.



Left:
Stressed-out
sorceress!

PRODUCTION

Sat 6 May 89 Fulmer Plant Park, Fulmer, Bucks (Garden Centre); Little Paston, Fulmer (Brigadier's House/Garden); Black Park, Bucks (Ext/Int Helicopter)

Sun 7 May 89 Dowager House, St Martin's Without, Lincs (Farmhouse)

Mon 8 May 89 Hambleton Old Hall, Hambleton, Leics (Hotel Back Garden/Front of Hotel)

Thu 11 May 89 Hambleton Excavation

Site (Convoy/Battlefield)

Sat 13 May 89 Twyford Woods, nr Colsterworth, Lincs (Wooded Roads/Int Range Rover/Int Command Car)

Sun 14 May 89 Twyford Woods (Wooded Roads); Castle Cement Quarry, Ketton, Lincs (Crater)

Mon 15 May 89 Hambleton Ridge, Hambleton (Int. & Ext. Command Car/Landscape/Ridge/Road); St Andrew's Church, Hambleton (Memorial)

Tue 16 May 89 Hambleton Excavation

Site (Site/Ext Range Rover/Crash Site)

Wed 17 May 89 Hambleton Excavation Site, Hambleton (Int Command Car/Convoy/Dig)

Tue 30 May 89 Television Centre Studio 3: Farmhouse; TARDIS

Wed 31 May 89 Television Centre Studio 3: Hotel Bar; Command Trailer

Thu 1 Jun 89 Television Centre Studio 3: Brewery; Crystal Ball; Tunnel; Spiral Staircase; King's Hall; Airlock

Post-production

There was very little modelwork carried out on *Battlefield*, but the biomechanical spacecraft was constructed in plastic and fibreglass by Chris Reynolds; the illusion of it being

underwater was achieved by placing it behind a thick glass tank of water. A wax copy of the ship was used for its final destruction. For shots of knights flying through space to crash onto Earth, two toy soldiers were remodelled.

Editing was planned to run from Tuesday 20 June to Wednesday 26 July. Various video effects were added, along with the insertion of a stock sunrise into Part Two. Paintbox was used to discolour the bright May skies and make them more atmospheric. Footage of the model spaceship was electronically slowed down; other video effects included the images seen in Morgaine's globe, the energy bolts which shot from her fingers, the snake-like defence systems and explosions at the

farmhouse. An extra video effects day was booked for Sunday 23 July, after which further editing took place from Friday 21 to Sunday 30 July.

The first edit of Part One was done on Monday 26 June and ran 24 seconds longer than the broadcast version; the minor differences included a shot of Ancelyn emerging from his crater, the Brigadier wondering how high the tree in his garden would grow and Doris telling him that the helicopter was waiting. Ancelyn drunkenly saying, "Darkness must not prevail" in the Brewery was also removed, and the closing camera shots were later altered. Part Two's first edit ran about a minute longer than broadcast with the two main deletions being dialogue with Lavel explaining that most European UNIT troops were handling the Azanian cease, and a scene as the Doctor and Ace ascended a staircase in the spaceship (restored in the video release).

Below:
"Just like that!"



In the edit

Part Three, edited on Monday 10 July, ran to 27 minutes, 21 seconds and had four cuts made. A scene of the Doctor's party at the dig where the Brigadier referred to Ace as "the latest one" was removed, as was the end of a hotel scene in which Ace says that she dislikes the Brigadier because she sees guarding 'the Professor' as her job. A brief cut was the start of the scene with Ace and Shou Yuing in the circle, but the major deletion was a hotel bar scene: Ace and Shou Yuing announce that they have worked out how the internment of the

**Left:**

The Doctor and Ace top up their tans.

frozen king by Ancelyn's people entered local legend. The Brigadier says that Husak has gone to recover the bodies of Ancelyn and Bambera, and comments, "UNIT looks after its own, alive or dead. And I want these ashes buried with honour," as he looks at the remains of Lavel. The original Part Four ran to 26 minutes, 32 seconds, as edited on Monday 31 July. The first cut was a scene of the Knight Commander telling his men to "make honour our standard" in the attack on the convoy; the men put down their guns and draw swords. A few seconds were trimmed off the scene outside the hotel where the Brigadier watches Mordred escape and mutters, "Decisions, decisions." A brief scene of Ancelyn dressing Bambera's wounded hand was dropped, along with Mordred finding the prone Brigadier and asking where his mother is, and the extended dialogue between the Doctor and Morgaine in the command trailer. The final cut was from Ace and the Brigadier watching the explosion, with the former shouting "You said two kilos wouldn't be enough!" All of these early edits are retained by the BBC, along with two recording spools for Part Three.

Following the editing work, dubbing then took place on Sunday 13 August, Sunday 20 and Monday 21 August,

Saturday 26 and Sunday 27 August and finally Saturday 16 and Sunday 17 September. On Tuesday 5 September, Nathan-Turner indicated that he needed Part Four to show to his head of department on Tuesday 19 September before he went on leave.

Because of the deletion of the staircase scene from Part Two, it was decided to establish the first King's Hall scene by reusing a model shot of the spacecraft, accompanied by a new voiceover from Aldred and McCoy; Nathan-Turner arranged for this recording to be done during the final studio recording on *Ghost Light* [1989 – see Volume 46]. On Sunday 13 August, David Bingham recorded voiceovers for Part One – including Lt Richards, the phone voice and the voice on Bambera's radio.

Keff McCulloch provided around 55 minutes of musical score, with the composer modulating his own voice to create 'mystical' backgrounds, and using guitar feedback for the appearance of the knights.

On Saturday 16 September, Nicholas Courtney dubbed the line: "Sorry Doctor, but I think I am rather more expendable than you are," for Part Four. Nathan-Turner booked him to record this on Thursday 24 August. Second edits of all episodes were broadcast. ■

Publicity

- A press release issued in July 1989 promoted *Battlefield* as the début serial of the 1989 series of *Doctor Who*, indicating it was set in 'Cornwall in the near future'.
- On Wednesday 16 August, Marsh joined Aldred and Nathan-Turner to promote the new series at a BBC Press Launch. By now, it seemed that the BBC would be delaying production of the 1990 series and intended to make it a co-production, having been approached by producer Philip Segal representing a US-based production company.
- On Thursday 31 August, the *Radio Times* promoted the season with *Monster Bash*, a half-page *Back Page* article written by Sophie Aldred about the creatures in the new stories. McCoy and Nathan-Turner then helped launch the new series with an appearance at the *Doctor Who* Space Adventure exhibition in London on Saturday 2 September.
- *Battlefield* Part One was promoted in the *Daily Mail*, *Daily Mirror* and *Today* on Wednesday 6 September, and McCoy was a guest on a *Space Special* of Radio 2's *The Gloria Hunniford Show* on Friday 8.
- In some versions of the Thursday 14 September edition of the *Radio Times*, the listing for Part Three was accompanied by a monochrome shot of the Doctor fighting Mordred.

Right:
The Doctor
and Mordred
in training
for *Strictly
Come Dancing*.



Broadcast

► *Battlefield* launched the season on Wednesday 6 September, but received generally poor critical reaction from papers such as the *Daily Star* and *Sunday Express*. *Television Today* reviewed the serial on Thursday 21 September but Nicolas Davies found it 'too soft' and declared that what the Doctor needs 'is a good script and more blood and gore'. On Saturday 23 September, Peter Tory of the *Daily Express* described the show as 'very, very bad indeed', and the same day Sophie Aldred was featured in some fashion shots in the *Daily Mail*.

► By now, Nathan-Turner had informed McCoy and Aldred that their options for the 1990 series would not be taken up and formally wrote to them about the situation on Monday 11 September; McCoy appeared as the Doctor on *The Noel Edmonds Saturday Roadshow* in a sketch about the TARDIS breaking down on Saturday 16 September (pre-recorded on Tuesday 12), the day after Cartmel left *Doctor Who* to take up the post of script editor on *Casualty*. Out-takes from *The Noel Edmonds Saturday Roadshow* sketch were then shown in the later edition of Saturday 23 September.

► In the *Radio Times*, a letter in the issue covering 23-29 September saw Hazel Ford of Bromley asking why the BBC was giving *Doctor Who* such 'shoddy treatment' with the earlier article appearing in the children's pages. A



week later in the same column, Robert Edwards of Hornchurch wrote to the effect that he hated Ace calling the Doctor "Professor".

► *Battlefield* garnered poor ratings on its first night, broadcast opposite top-rated soap opera *Coronation Street* on ITV and a major football game on BBC2. Outside the top 100, Part One got the lowest rating to date for a first run *Doctor Who* episode ever with just 3.1 million viewers.

Above:
Ace has a lot
to smile about.



Above:
Hats off to
the Doctor!

- ▶ The serial was sold overseas to ABC in Australia, New Zealand, North America and RTL in Germany (as *Excalibus Vermachtnis* [*Excalibur's Legacy*]). Following the broadcast of

Part Four, a BARB Audience Research Report conducted a survey of 2,970 viewers of which 14% had seen the serial. 64% enjoyed it and 49% felt it was 'high drama', 59% felt it was not as good as the previous season, 23% found it too frightening, 42% found the slot inconvenient (with 38% feeling Wednesday was the wrong night for *Doctor Who*), 77% liked the character of the Doctor, 62% enjoyed McCoy's performance (with 42% feeling he was miscast), 66% enjoyed Aldred's portrayal of Ace, 72% liked the return of the Brigadier, 56% liked the new monsters, 43% found it not serious enough and 61% said they would tune into the next serial.

- ▶ *Battlefield* was selected to represent the McCoy era of *Doctor Who* in a season of repeats on BBC2 during April 1993; this broadcast was in mono.
- ▶ The serial aired on UKGold in episodic and compilation forms from January 1995 and on Horror Channel from July 2015.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Wednesday 6 September 1989	7.35pm-8.00pm	BBC1	24'06"	3.1M (102nd)	69
Part Two	Wednesday 13 September 1989	7.35pm-8.00pm	BBC1	24'07"	3.9M (91st)	68
Part Three	Wednesday 20 September 1989	7.35pm-8.00pm	BBC1	24'13"	3.6M (95th)	67
Part Four	Wednesday 27 September 1989	7.35pm-8.00pm	BBC1	24'14"	4.0M (89th)	65

REPEAT TRANSMISSION

Part One	Friday 23 April 1993	7.20pm-7.45pm	BBC2	24'06"	1.6M	-
Part Two	Friday 30 April 1993	7.10pm-7.35pm	BBC2	24'07"	1.2M	-
Part Three	Friday 7 May 1993	7.20pm-7.45pm	BBC2	24'13"	1.3M	-
Part Four	Friday 14 May 1993	7.20pm-7.45pm	BBC2	24'14"	1.2M	-

Merchandise

The novel *Battlefield* by Marc Platt was published by Target/Virgin in July 1991.

Between 1997 and 1999 Harlequin

Miniatures produced a variety of figurines from *Battlefield* including the Brigadier, the Seventh Doctor, Ace, the Destroyer and Morgaine.

A BBC video of an extended version of *Battlefield* was released in March 1998; around three minutes of material was added. Then in 2008, it was released on a two-disc BBC DVD, with the following extras:

- **Commentary** by Sophie Aldred, Nicholas Courtney, Angela Bruce, Andrew Cartmel, Ben Aaronovitch
- **Storm over Avallion documentary** – cast and crew talk about the making of *Battlefield*
- **Past and Future King documentary** – Ben Aaronovitch and Andrew Cartmel discuss how *Battlefield* was written
- **Watertank** – recalling Sophie Aldred's on-set accident
- **From Kingdom to Queen** – Jean Marsh looks back on her three appearances in *Doctor Who*
- **Studio Recording** – behind the scenes footage from a VHS

of the live studio output isolated music score

➤ Trails and continuity

- **Radio Times** billings
- **Photo gallery**
- **Production information subtitles**

➤ **Battlefield: Special**

Edition – a brand-new extended feature-length edit

- **Season 26 Trailer** from the 1989 press launch
- Battlefield* featured on GE Fabbri's *Doctor Who – DVD Files* collection in April 2011.

Music and sound effects from *Battlefield* were included on

the BBC CD *30 Years at the Radiophonic Workshop* in July 1993. Some of these tracks were later featured on Silva Screen's *The 50th Anniversary Collection* (December 2013) and *Doctor Who: The TARDIS Edition* CD

collection (November 2014).

In May 2002, the Stamp Centre produced a pack of four photographic collage greetings cards, featuring images (designed by Ian Burgess) from *Battlefield* (along with *City of Death* [1979 – see Volume 31], *Earthshock* [1982 – see Volume 35] and *The Trial of a Time Lord* [1986 – see Volume 42]). Later in 2009, the Stamp Centre issued a *Battlefield* cover, signed by Angela Bruce and limited to 1,000 copies. ■



This page:
Covers for the Target novelisation, the DVD and the video.

Cast and credits

CAST

Sylvester McCoy The Doctor
Sophie Aldred Ace
Jean Marsh Morgaine
Nicholas Courtney Brigadier Lethbridge-Stewart
James Ellis Peter Warmcly [1-3]
Angela Bruce Brigadier Winifred Bamera
Christopher Bowen Mordred
Marcus Gilbert Ancelyn
Angela Douglas Doris [1,4]
Noel Collins Pat Rowlinson [1-3]
June Bland Elizabeth Rowlinson [1-3]
Ling Tai Shou Yuing
Robert Jezek Sergeant Zbrigniev [1]
Dorota Rae Flight Lieutenant Lavel [2-3]
Stefan Schwartz Knight Commander [2-4]
Marek Anton The Destroyer [3 (uncredited),4]

Below:
 "Say 'cheese!'"



EXTRAS

Annette Clarke, Martin Clarke Couple at Garden Centre
David Bingham Voices (inc Lt Richards)
Gary Lovini, Kevin Maltby, Adrian Bean, Andrew Davoile, Peter Davoile, Gary Haigh, Ian Dean Missile Convoy Drivers, Attendants and Soldiers
Steven Woodhouse, Laurie Goode, Howard Buttriss, Paul Gorman Craig Gilman, Mark Tony British UNIT Troops
Martin Kennedy, Danny Lawrence, Mark Jardine, Kevin Ashford Grey Knights
Robert Vor Kaphengst, David Spicer, Andrew Buttery, Chris Ponka, Tony Wayne, Simon Freeman, Martin Hughes, Carl Harris, Murray McGrath, Keith Fradley, Robin Holland, Ian Fox, Richard Brennan, Neil Coker, Bob Wooding, Peter Novacks Men-at-Arms
Ken Lee Czech UNIT Sergeant
Paul Tomany Major Husak
David Spicer, Andrew Jones, Phil Player, Wilson Dubois Czech UNIT Soldiers
Ken Barker, Mark Anthony Newman, Rod Woodruff Stuntmen Men at Arms/Grey Knights
Alf Joint Stunt Double for Brigadier Lethbridge-Stewart



CREDITS

Written by Ben Aaronovitch
 Stunt Arranger: Alf Joint [1,3-4]
 Theme Music Composed by Ron Grainer
 Incidental Music: Keff McCulloch
 Special Sound: Dick Mills
 Production Manager: Ritta Lynn
 Production Assistant: Rosemary Parsons
 Assistant Floor Managers: Matthew Purves¹,
 Julian Herne
 OB Lighting: Ian Dow
 Engineering Manager: Brian Jones
 OB Sound: Martin Broadfoot
 OB Cameramen: Paul Harding², Alan Jessop
 Visual Effects Designer: Dave Bezkorowajny
 Video Effects: Dave Chapman
 Vision Mixer: Dinah Long
 Graphic Designer: Oliver Elmes

Technical Co-ordinator: Richard Wilson
 Camera Supervisor: Geoff Clark
 Videotape Editor: Hugh Parson
 Properties Buyer: Sara Richardson
 Studio Lighting: David Lock
 Studio Sound: Scott Talbott
 Costume Designer: Anushia Nieradzik
 Make-Up Designer: Juliette Mayer
 Script Editor: Andrew Cartmel
 Production Associate: June Collins
 Designer: Martin Collins
 Producer: John Nathan-Turner
 Director: Michael Kerrigan
 BBC © 1989

¹ OB only

² Supervisor

Above:

Morgaine and
 the Destroyer
 compare
 manicures.

Profile

ANGELA DOUGLAS

Doris Lethbridge-Stewart

Born 29 October 1940 as Angela Josephine McDonaugh in Gerrards Cross, Buckinghamshire, her parents were restaurateurs and she was named after her father's boss, Angelino.

She started acting at 12 and attended the Aida Foster stage school in Golders Green but left before completing the course. The family relocated to Brighton, then Ealing and then West Sussex when Douglas was in her teens and here she joined the local Worthing repertory company.

Douglas made both her West End and movie debuts in 1958, the latter an uncredited background part as an audience member in a film version of TV pop show *Six-Five Special*. Her proper film debut was in B-picture *The Shakedown* (1960) after

Below:

In *Battlefield*, we finally met Doris, as played by Angela Douglas.



which she appeared in a clutch of Danziger Brothers second features in 1960-2.

Douglas' first onscreen television credit was a 1958 episode of *Dixon of Dock Green* (she would make a second appearance in the series in 1959). An early comedy role came in *Bootsie and Snudge* (1960).

1961 was a busy year, with an early episode of *The Avengers*, *Dance with Death*, and an appearance in *Coronation Street* as Eunice Bond, an exotic dancer with a boa constrictor. The same year brought parts in *Knight Errant Limited*, *Harpers West One*, *No Hiding Place* and four episodes of hospital soap *Emergency – Ward 10* as Yvonne Carpenter.

Soon Douglas was appearing in film musicals, including *Some People* (1962) and Tommy Steele vehicle *It's All Happening* (1963). Shooting *Some People*, a wholesome youth movie promoting the Duke of Edinburgh Award Scheme, she embarked on an affair with star Kenneth More, one of British cinema's biggest names, though she was 21 and he was 47. After waiting seven years for his divorce, Douglas became his third wife in 1968.

More was shunned by many in the film business over the affair, so much so that he pursued a career in television. But to More, being with 'Shrimp', as he nicknamed her, was all that mattered. The couple appeared together in *The Comedy Man* (1964), an episode of More's TV detective drama *Father Brown* (1974) and Anglia TV play *Goose with Pepper* (1975) where More played an elderly Brigadier who was father to Douglas as his daughter.

Douglas' career had flourished in the early 60s, with three appearances in *Z Cars* (1962-3), playing Janet Moon in five episodes of BBC soap *Compact* (1962) and taking two guest roles in *Gideon's Way* (1964; 1966). Single plays included *Armchair Theatre: The Hard Knock* (1962),

Drama 63: Rosemary (1963), *Armchair Mystery Theatre: The Lodger* (1965) and several BBC plays including *So Long Charlie* (1963), *The Way with Reggie* (1963) and *Ted's Cathedral* (1964). She was also a panellist on *Juke Box Jury* during 1963-5 and *Call My Bluff* (1966).

At this time most roles were in straight drama – a guest part in Charlie Drake sitcom *The Worker* (1965) was a rare comedy performance. This changed when she joined the *Carry On* movie comedies with *Carry On Cowboy* (1966). Appearing in four films, Douglas added glamour as the straight(er) woman to some of the regular cast's comic turns. She featured in *Carry On Screaming* (1966), *Follow That Camel* (1967) and *Carry On Up the Khyber* (1968).

Although asked to return for the next *Carry On*, Douglas decided to take time out, intending to raise a family. Husband More also forbade her from stage touring as he would be left alone in the evenings, thus her career faltered in the late 60s and early 70s.

She returned as a panellist on *Call My Bluff* in 1970 and made one-off guest appearances in *The Saint* (1967), *The Avengers* (1969), *Jason King* (1972), *The Adventurer* (1972) and *The Protectors* (1973). She also starred in children's comedy film *Digby, the Biggest Dog in the World* (1973) alongside her in old *Carry On* 'boyfriend' Jim Dale.

Douglas had taken her first major TV role in years, playing Julie Ward in 13 episodes of North Sea melodrama *Oil Strike North* (1975), when More was diagnosed with Parkinson's disease. Douglas put her career on hold to look after him until his death in 1982. She recalled these experiences in autobiography *Swings and Roundabouts* (1983).

She returned to acting in the 80s, finally taking stage roles including *The Seven Year*



Itch (1984), *Season's Greetings* (1985) and *Killing Jessica* (1986). She also diversified into writing and journalism.

TV appearances since have included *The Gentle Touch* (1984), *Strathblair* (1993), *Soldier, Soldier* (1994), *Casualty* (1994), *Cardiac Arrest* (1995-6) as Mrs Trimble, *Deceit* (2000), *Peak Practice* (2001), *Heartbeat* (2001), *Where the Heart Is* (2003), *Holby City* (2004) and *Four Seasons* (2008-9). Films included *Shadow Run* (1998), *This Year's Love* (1999) and *The Four Feathers* (2002).

She met playwright and director Bill Bryden in 1988 and they eventually married in New York in 2009. ■

Above:
Angela
Douglas in
Deceit from
2000.

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